

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 758.—Vol. 47.
Registered for transmission abroad.

APRIL 1, 1906.

Price 4d.; Postage, 2d.
Annual Subscription. Post-free, 5s.

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Patron: HIS MAJESTY THE KING.

Conductor: Sir F. BRIDGE, M.V.O., M.A., MUS.D.

GOOD FRIDAY, APRIL 13, at 7.
HANDEL'S "MESSIAH"
(With HANDEL'S ORIGINAL ACCOMPANIMENTS).

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MISS EMILY FOXCROFT
MR. CHARLES SAUNDERS
MR. WATKIN MILLS.

Organist: Mr. H. L. BALFOUR.

SPECIAL NOTICE.—In order to ensure visitors being able to return by Railway, the performance of the "MESSIAH," at the ROYAL ALBERT HALL, on GOOD FRIDAY, will commence at SEVEN, and finish before TEN O'CLOCK.

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STERNDALÉ BENNETT SCHOLARSHIP (Males) for any branch of Music, PAREPA ROSA SCHOLARSHIP for Female Vocalists, and THALBERG SCHOLARSHIP for Female Pianists, last day for entry, Friday, April 6. Particulars now ready.

MIDSUMMER TERM begins Monday, April 30. Entrance Examination, Friday, April 27, at 2.

Prospectus, Entrance Forms, and all further information of—
F. W. RENAULT, Secretary.

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The MIDSUMMER TERM will begin on May 7. Entrance Examination, May 3.

Syllabus and official Entry Forms may be obtained from
FRANK POWNALL, Registrar.

FINCHLEY MUSICAL SOCIETY.—MENDELSSOHN'S "ST. PAUL." WOODSIDE PARK, North Finchley, Thursday, April 5, 8 p.m. Vocalists: Miss REVIS, Miss WESLEY, Messrs. GUILFORD RICHARDS and GEO. STUBBS. Tickets, 2s. 6d. and 1s. Orchestra and chorus of 120. Also at the NORTHERN POLYTECHNIC, Holloway, Sunday, April 29, 8.30 p.m. Soloists and chorus (augmented) 2s. above. Organist, Mr. H. J. Baggis, F.R.C.O. All seats free. Collection. Conductor, Mr. Munro Davison.

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The REHEARSALS are held at MEMORIAL HALL, LUDGATE CIRCUS, on THURSDAYS, from 7 to 8.30. Those wishing to join the Society as Active Members must possess the essential qualities of EARNESTNESS and ENTHUSIASM.

Application should be made AT ONCE by letter to the Secretary, 92, London Road, Forest Hill, S.E. Voice trials will take place during May and June.

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TUESDAY, APRIL 24, at 3.

Symphonic Fantasia, "Francesca da Rimini" Tchaikovsky.
Violin Concerto in D Tchaikovsky.
HERR FRITZ KRÉISLER.
Symphony, No. 6, in B minor ("Pathétique") Tchaikovsky.
Suite, "Casse-Noisette" Tchaikovsky.

THURSDAY, MAY 3, at 3.

CONDUCTORS { DR. RICHARD STRAUSS
and
MR. HENRY J. WOOD.

Overture and Venusberg Music ("Tannhäuser") .. Wagner.
Symphony, No. 8, in F Beethoven.
"Don Quixote" Richard Strauss.
Solo Violoncello—MR. JACQUES RENARD.

"Menuet des Follets" ("Faust") Berlioz.
"Danse des Sylphes" Berlioz.
"Marche Hongroise" Berlioz.

THURSDAY, MAY 10, at 3.

Overture, "Die Meistersinger" Wagner.
A "Faust" Overture Wagner.
Prelude, "Lohengrin" Wagner.
Siegfried Idyll Wagner.
Pianoforte Concerto in A minor Schumann.

MR. HAROLD BAUER.

Introduction to Act III, "Tristan und Isolde" .. Wagner.
"Forest Murmurs" ("Siegfried") .. Wagner.
Prelude, "Parsifal" Wagner.

Tickets: 7s. 6d., 5s., 2s. 6d., and 1s.: of Usual Agents; Chappell & Co.'s Box Office, Queen's Hall; and of QUEEN'S HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

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The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 26); (Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Net at the College.)

The Book of Examination Papers may be obtained by Members, price 2s.; postage 3d.

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E. H. TURPIN, Hon. Secretary.

QUEEN'S HALL, W.
MONDAY EVENING, MAY 14, 1906.

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The Examinations will be held at the House of the Society of Arts,
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All entries must be received on or before Monday, May 21.

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crept in. In Mr. Walenn's hands nothing of the kind happened: he has
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evidently thoroughly acquainted not only with the music itself, but with
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concerts, were 'Zueignung,' 'Allerseele,' and 'Ich Liebe Dich'
(K. Strauss). It was flattering to our linguistic pride that a visitor
to our shores should assume that songs with German words would
prove as delectable to our ears as those in English. However, we are
all able to appreciate a voice as rich and as artistically used as that of
Mr. Borwell. He is a truly splendid artist, and his series of songs,
the singing of which was characterized by brilliancy of tone and
thoroughly refined art, delighted his audience. The finest effort of
the series was Handel's 'Oh, Ruddier than the Cherry,' which was
given with brilliancy and consummate ease. He was enthusiastically
encored, and his concession to the demand took the form of a dainty
Irish number, which proved equally popular. Again he had to
respond to a thunderous encore, and this time he illustrated his skill
in gentle shading—equally to the delight of his audience."—*IRISH
TIMES*, February 7, 1906.

SOUTHAMPTON.—PHILHARMONIC CONCERT.

"Mr. Montague Borwell, who is gifted with a rich and refined voice,
capable of wide musical appreciation, is somewhat of a somewhat
uncommon power of expressing in the language of song the poetical
spirit which sleeps in the soul of the written page, and which can only be
called forth by the artist who continuously seeks the correct interpreta-
tion of the composer's meaning. The tremendous applause which
continuously greeted Mr. Borwell's efforts demonstrated the keen
appreciation of true talent. Mr. Borwell's choice of numbers was a
representative one. His contributions to the first part of the programme
consisted of three of Rubinstein's best known compositions, viz., 'The
Dewdrops Shine,' 'The Azra,' and 'The Wood Witch,' the
peaceful and suggestive beauty of the first, the pathos and pain of the
second, and the dramatic intensity of the last, being all the subject of
sympathetic interpretation at the hands of Mr. Borwell. Leoncavallo's
Prologue to 'I Pagliacci' was also particularly well received.
Mr. Borwell's effort in the second part of the programme was a brilliant
one, entailing considerable vocal strain, consisting as it did of no less
than five of Stanford's settings of Henry Newman's 'Songs of the Sea.'
In succession, viz., 'Drake's Drum,' 'Devon, O Devon,' 'Outward
Bound,' 'Homeward Bound,' and 'The Old Superb.' These works
constitute a study in contrast, at one moment being identified with wild
vigour and dauntless courage and the next wrapped in tender
melancholy. 'The Old Superb' was perhaps the most popular
number, and vociferous applause followed Mr. Borwell as he retired
from the stage, having rendered each song with splendid effect."—*Southampton Echo*, February 3, 1906.

AND

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"ELIJAH."—"The rôle of the Prophet was admirably sustained by Mr. J. Coleman, who is an established favourite here. He introduced intense devotional fervour and dramatic power into his singing. . . . The fire and vigour displayed in his rendering of 'Is not His word' was really wonderful."—*Derby Express*, Feb. 1, 1906.

"ELIJAH."—"THE TRIUMPH of the evening was unquestionably that of Mr. J. Coleman. A FINE EXHIBITION of the Prophet HOME COULD wish to hear, and those who had the pleasure of listening will not easily forget."—*Coventry Herald*, Jan. 19, 1906.

"ELIJAH."—"Mr. J. Coleman sang excellently throughout, and received great ovations."—*Wolverhampton Express*, March 2, 1906.

"CREATION."—"Mr. J. Coleman's rich and cultured voice was heard to great advantage in the numerous items, all of which he interpreted in a most MASTERLY STYLE."—*West Bromwich Free Press*, Feb. 24, 1906.

CHAMBER CONCERT.—"The most pleasing feature of the evening was the delightful singing of Mr. J. Coleman. . . . He had to respond to an encore for his last song, and gave 'A posy of roses,' one of his own compositions, and the audience showed their appreciation of the item in a marked manner."—*Birmingham Mercury*, March 10, 1906.

Engagements booked for 1906 include: Birmingham Festival Ch. Soc., "THE APOSTLES"; "ST. JOHN'S EVE," Newcastle-on-Tyne; Brahms's "REQUIEM"; Dvořák's "STABAT MATER"; "KING OLAF"; "HAWATHA" (3 times); "ELIJAH" (3 times); "CREATION," &c., &c.

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The Award of the Judges will be made known at the meeting of the Society in December, 1906.

J. EDWARD STREET, Hon. Secretary.

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The Musical Times.

APRIL 1, 1906.

JUDAS MACCABÆUS.

Handel's oratorios, in their mountain-range grandeur, may be viewed from various standpoints. Their origin and history, no less than their musical supremacy, are of intense interest. The strength and beauty of the strains which, strata-like, permeate these mighty masterpieces are like unto the everlasting hills which abide for ever. In the spirit of these forewords, let us set before our readers a few notes on one of Handel's first-rank oratorios, 'Judas Maccabæus.'

Consideration must first be given to the libretto. And in this connection the composer, in 'Judas Maccabæus,' began a collaboration with the celebrated Rev. Thomas Morell, D.D. (1703-1784). An Etonian and subsequently a classical scholar and antiquary, this eminent divine also supplied Handel with the word-books of 'Alexander Balus,' 'Joshua,' 'Solomon,' 'Theodora,' 'Jephtha,' and 'The Triumph of Time and Truth.' Apart from his libretto achievements, the Rev. Dr. Morell doubtless proved a man after Handel's own heart. We learn that he was 'a warm friend and a cheerful companion who loved a jest, told a good story and sang a good song.' He had considerable knowledge of music and played the organ with some skill. His pulpit prowess may be sampled from a sermon preached by him in Worcester Cathedral on September 3, 1746, on the occasion of the Festival of the Three Choirs, when he said:

The best of men, I believe in their devotional hours, suffer their minds sometimes to wander and be distracted from the holy work: at other times to be sluggish, inactive, and scarce awake. Now, what like music, can keep them steady and attentive? What can raise them to that divine enthusiasm which is natural to devotion, like instruments of praise, I would say of God? Let the united force of them all, I mean the organ only, strike up an alarm: how swiftly do the straggling thoughts return to duty? Or, should one of them lag behind to indulge in nature awhile, though at another time, perhaps, faultless and innocent, with what scorn is it now rejected and expelled, like the tone or semitone, which dares intrude upon a chord that disowns its company?

Dr. Morell resided chiefly at Turnham Green, where he had for neighbours Thomson, Garrick and Hogarth. In 1762 his portrait was drawn by Hogarth, 'in the character of a cynic philosopher, with an organ near him.' A reproduction of this picture forms our special portrait supplement. There is a good story told in regard to the great composer and his librettist. Early one morning Morell, at Turnham Green, was aroused by a visitor. On looking out of his bedroom window the eminent divine saw Handel, who shouted, 'Vot is de meaning of de vord billow?' 'A wave,' replied Morell. 'Oh! de vave of de sea,' replied Handel, who at once started back to London.

It does not appear to be known whether Morell or Handel suggested Judas Maccabæus as the

subject of an oratorio. It is said, however, to have been composed at the instigation of Frederick, Prince of Wales, father of George III., to celebrate the victory of his brother, William Duke of Cumberland, over Charles Edward the Pretender, at the battle of Culloden, on April 16, 1746, and the dedication of the word-book of the oratorio to the Duke supports this theory. In any case, it was a happy thought to select a Jewish theme at a time when the privileges enjoyed by the Chosen People in England were so different from their position on the Continent. As Mr. Rockstro, in his 'Life' of Handel, says, referring to the treatment of the Jews in Prussia during the 18th century:

Even as late as 1763, the great Moses Mendelssohn [grandfather of Felix], a scholar of whom all Europe ought to have been proud, was forced, before he could obtain permission to marry, to buy a quantity of china at the Royal Factory in Berlin, selected by the manager of the works, who, having on hand twenty life-sized china apes which were thought quite unsaleable, forced them upon the author of the *Litteraturbriefe*, well knowing that, unless he consented to pay for them, he would never obtain his marriage licence. That the apes—still preserved in the family—are now worth their weight in silver was a contingency which the manager could not possibly have foreseen, and the fore-knowledge of which would in nowise have mitigated the insult.

Though our behaviour to the Jews in those days was not above reproach, no such indignities were imposed upon them. Living in a free country, under the protection of just laws, the Jews then, as now, were at liberty to occupy or amuse themselves in their own way. Is it any wonder, then, that the new oratorio should have proved to them an irresistible attraction?

The word-book of Morell's sacred drama is entitled—

JUDAS MACCABÆUS | a | Sacred Drama. | As it is Perform'd at the Theatre-Royal in Covent-Garden.

The Musick by MR. HANDEL.

London: | Printed for John Watts: and Sold by B. Dod at the | Bible and Key in Ave-Mary-Lane near Stationers-Hall. | Price one shilling. | MDCCLXVII.

The dedication reads thus:

To His Royal Highness
Prince William,
Duke of Cumberland
This faint portraiture
of a

truly Wise, Valiant, and Virtuous Commander,
As to the Possessor of the like Noble Qualities,
is,

With most profound Respect and Veneration,
inscribed,

By His Royal Highness's
Most obedient, and
most devoted Servant,
THE AUTHOR.

There is no need to give a detailed comparison of the original libretto with that in the form which we now know it, especially as some changes

will be noticed in treating of the music.* One or two differences in the text may, however, be mentioned. In the chorus, 'O Father, whose Almighty power,' the fugue subject read:

Grant us a leader bold and brave.

Handel doubtless altered the words in order to get a better accent. It is interesting to find that the scholarly and polished Morell used a word in his libretto which is now in common use. In the recitative beginning 'Ye worshippers of God' we find these words:

Our fathers never knew him, or his *beastly* crew.

The penultimate word has been changed to 'hated.' After the air 'So shall the lute and harp awake,' the following note appears in the original word-book:

Several incidents were introduced here by way of *Messenger and chorus*, in order to make the story more compleat; but it was thought they would make the performance too long, and therefore were not set, and therefore not printed, this being design'd not as a finish'd Poem, but merely as an Oratorio.

We may now turn to the music. 'Judas Maccabæus' was composed by Handel when he was sixty-one years old. The eleventh in order of his English oratorios, it was preceded by:

Esther	1720	Messiah	1741
Deborah	1733	Samson	1741-2
Athaliah	1733	Joseph	1743
Saul	1738	Belshazzar	1744
Israel in Egypt	1738	Occasional Oratorio	1745

The first performance took place at Covent Garden Theatre on April 1, 1747; the *General Advertiser*, issued on the previous day, thus announced the event:

COVENT-GARDEN
At the Theatre-Royal in Covent-Garden
To-morrow, will be perform'd a New Oratorio, call'd
JUDAS MACCHABÆUS
With a New Concerto
Pit and Boxes to be put together, and no Person
to be admitted without Tickets, which will be
delivered that Day, at the Office at Covent-
Garden Theatre, at Half a Guinea each. First
Gallery 5s.; Second Gallery 3s. 6d.
The Galleries to be Open'd at Half an Hour
after Four o'Clock.
Pit and Boxes at Five.
To begin at Half an Hour after Six o'Clock.

As the musical critic was non-existent in those days, no notice of the performance appeared in the newspapers. The success of the oratorio, despite the absence of 'press notices,' was instantaneous and complete. It was repeated on April 8, as 'a New Oratorio with additions.' Six times was it given during the season, Handel conducting the oratorio no fewer than thirty-eight times during the remaining twelve years of his life, and on the thirtieth occasion the receipts amounted to £300, a very much larger sum, of course, than that amount represents at the present day.

There is a strange fascination in turning over the pages of Handel's own autograph score of his

great Jewish oratorio, preserved in the Royal Music Library at Buckingham Palace. And the kindness of Sir Walter Parratt, Master of the Musick to the King, has to be acknowledged for granting such invaluable facilities in order to add to the completeness of these notes on 'Judas Maccabæus.' The autograph, bound in an oblong folio volume, has every characteristic of having been penned by one who was 'a leader bold and brave,' born to conquer by the greatness of his genius. Here we look upon those strong pen-strokes which have immortalized the master's fame. Each quill-written note stands out with all the certainty of a conquering hero fresh from his victory over a fallen foe. The dates, all in Handel's writing, are thus found in the MS.:

Ouverture Oratorio Judas Maccabæus |
angefangen | den 9 July 6 1746 | oder den
8 9 | dieses.

Fine dell Atto primo G. F. H.—July 21 9
1746 | 22 6 völlig;

Fine dell Atto 2^{do} | G. F. H. 1 Agost 2,
1746 | völlig;

Fine dell Oratorio | G. F. H. | Agost 11 9
1746, völlig grendiget.

Immediately following the overture are fourteen bars of another instrumental movement headed—

DEAD MARCH.

Largo assai e sostenuto.
Strings senza Trav. e Flauti.

Timpani.
Bassi.

Travers. et Flauti I. II.

fizz.
senza Timp.

fizz.
senza Bassons.

senza Flauti.

Strings arco.
Timpani.

coll arco, e tutti Bassi.

* A copy of the original word-book is in the library of the Royal College of Music, and this has kindly been placed at our disposal for the purpose of this article.



Although this Dead March was discarded, it furnished the strain for 'Pious orgies' in the same key (E flat), and was intended for a bass voice. The preceding recitative, rewritten from the word 'doubt,' ended in A flat. Handel subsequently changed his mind in these words, written by him at the beginning of the air:

Ex G \sharp una terza più alto im discant.

This furnishes one of the many instances of Handel's adaptability in using up his material: he allowed nothing to run to waste.

Dr. Burney relates an interesting anecdote in connection with the duet, 'From this dread scene,' which he pluralises 'From these dread scenes.' He says:

At Frasi's, I remember, in the year 1748, he [Handel] brought in his pocket the duet of *Judas Macchabeus* 'From these dread scenes,' in which she had not sung when that oratorio was first performed in 1746. At the time he sat down at the harpsichord to give her and me the time of it, while he sung her part, I hummed, at sight, the second, over his shoulder; in which he encouraged me by desiring that I would sing out—but, unfortunately, something went wrong, and Handel, with his usual impetuosity, grew violent: a circumstance very terrific to a young musician. At length, however, recovering from my fright, I ventured to say that I fancied there was a mistake in the writing; which, upon examining, Handel discovered to be the case: and then, instantly, with the greatest good humour and humility, said, 'I pec your barton—I am a very odd dog: maishter Schmitt is to plame.'

In the chorus, 'O Father, Whose Almighty power,' Handel has throughout written 'if not to conquer, doom'd to save,' but in every instance he has run his pen through the word 'doom'd' and substituted 'born.' Material for the chorus 'We come, in bright array' will be found in Carissimi's 'Jephthah'—the duet 'Et clangebant tubæ.' The air, 'O liberty,' taken from the 'Occasional Oratorio,' was subsequently inserted. 'Semi-chorus' is the heading to the chorus 'Disdainful of danger.' An afterthought, and a curiously conceived one, is the duet 'Sion now her head shall raise.' In this connection Dr. Burney must again be quoted. After referring to the fact that Handel 'not only continued to perform in public after he was afflicted with blindness, but to compose in private,' the historian continues:

I have been assured that the duet and chorus in *Judas Macchabeus* of 'Sion now his [her] head shall raise'

were dictated to Mr. Smith [the composer's amanuensis] by Handel after the total privation of sight Handel not only exhibited great intellectual ability in the composition of this duet and chorus, but manifested his power of invention in extemporaneous flights of fancy to be as rich and rapid a week before his decease as they had been for many years.

When Burney wrote this he had no idea that the 'intellectual ability' of the duet belonged to Bononcini! In the Fitzwilliam Museum, Cambridge, is the MS. of an air 'Peno, peno e l'alma fedele' of which the *vivace* section is as follows*:



There can be no doubt that in this instance Handel's memory got the better of his 'power of invention': and yet for similar 'liftings' Bononcini was hounded out of this country!

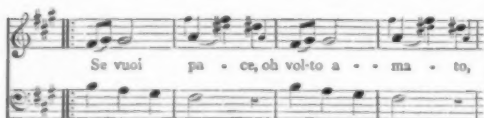
Trumpets and drums are first introduced in this oratorio in the latter part of the tenor solo 'Sound an alarm.' With commendable restraint Handel

* We are indebted to the kindness of Dr. A. H. Mann for making a transcript of Bononcini's air.

reserved these instruments until the right psychological moment arrived. And who can ever forget the clarion tones of Sims Reeves's voice in his magnificent declamation of these thrilling strains? The scoring is Trumpets 1, 2, and 3, Drums, Hautboys, and Strings.

The 'Wise men flattering, may deceive you' was another afterthought. It originally appeared in Handel's opera 'Agrippina,' an early work composed at Venice in 1709, in the following form:

(The first violin part is in unison with the voice except where indicated with the small notes. The shakes in the voice part of the 'Judas' air were transferred from the first violin part of the following example.)



Here is another instance of the using up of old material.

The famous 'See the conquering hero comes'—typically Handelian in its dignified simplicity—was transferred from 'Joshua' after the first season of that oratorio—1747, a year later than 'Judas Maccabæus.' Handel evidently wished to make an effect by the transference, and who will deny that he achieved his object? Never a pedant in such matters as sequence of keys—the chord of G following that of A—the great master simply lifted the piece from one work to another with consummate appropriateness. No less interesting than a perusal of the autograph score of 'Judas' is a reference to that of 'Joshua.' On turning to the movement we find that Handel has here indicated the key of the horns (soli) in the interlude after the first strain thus 'Corni ex G.' Against the duet 'See the godlike youth advance' he has written the names of the soloists, 'Sig^a Cassarini, Sig^r Galli.' But the most interesting of all are his directions at the double bar of the 'full chorus,' written in plain English with quill strokes of absolute legibility:

'Drum ad libitum the second time
Drum warbling. No Drum.'



The succeeding March is also an afterthought and, it must be added, not entirely a theme of Handel's own creation! In Gottlieb Muffat's 'Componimenti musicali per il cembalo' (1727?) is a strain thus noted:



(The antique ornaments have been omitted in the above transcript.)

The duet 'O lovely peace' was originally cast in the form of an air with nearly the same melody. At bar 20 Handel has written 'Qui comincia il Duetto in voce dell'aria ad libitum.' At the end of the volume the duet version has been pasted in.

The copies of the original word-book of 'Judas Maccabæus' in the Royal Music Library show that various 'additional songs' were interpolated by Handel from time to time. The words of these additions or substitutions are either printed on a separate page or pasted over the airs temporarily displaced. Among these are the following:

Powerful guardians of all nature (*Alexander Balus*).
Happy, oh! thrice happy we } (*Joshua*).
Oh! had I Jubal's lyre
May balmy peace (*Occasional Oratorio*).

In concluding these fragmentary notes on one of Handel's great oratorios, reference must be made to a version of it published in 1820 with the following title:

Händel's Oratorium
JUDAS MACCABÆUS
Nach Mozarts Bearbeitung
im Clavier Auszuge
von LUDWIG HELLWIG
Musikdirector und Hoforganist in Berlin
Bonn und Cöln bey N. Simrock.

No reference to Mozart's 'Bearbeitung' in this edition can be discovered. It is difficult to believe that Mozart could have 'arranged' the air 'Father of heaven' for four voices, or that he should have cut out a whole slice—the solo parts—from 'Sing unto God!' These unwarrantable 'improvements' of a masterpiece are doubtless the handiwork of Hellwig himself.

At the preliminary Handel Festival held at the Crystal Palace in 1857, 'Judas Maccabæus' was performed. A similar plan will be followed at the Festival to be held at Sydenham in June next, whereby fresh interest will be aroused in one of the most characteristic creations which emanated from the genius mind of George Frederick Handel.



PRIVATE MUSICAL COLLECTIONS.

I. MR. EDWARD SPEYER.

Readers of Sir George Grove's *Biography of Mendelssohn* ('Dictionary of Music and Musicians') will remember a charming anecdote which the genial 'G' records in these words:

During the summer [of 1842] the King of Prussia had conferred on Mendelssohn, in company with Liszt, Meyerbeer and Rossini, the great honour of the 'Ordre pour le Mérite,' and the Order itself reached him at Frankfurt. He set no store by such distinctions, nor perhaps was its Berlin origin likely to increase the value of this particular one. Shortly after it arrived he was taking a walk with a party of friends across the bridge at Offenbach. One of them (Mr. Wilhelm Speyer) stayed behind to pay the toll for the rest. 'Is not that,' said the tollkeeper, 'the Mr. Mendelssohn whose music we sing at our society?' 'It is.' 'Then, if you please, I should like to pay the toll for him myself.' On re-joining the party, Mr. Speyer told Mendelssohn what had happened. He was enormously pleased, 'H'm,' said he, 'I like that better than the Order.'

A footnote to the above quotation states: 'Told to the writer by the son of Mr. Speyer.' This worthy son of a worthy father is Mr. Edward Speyer, who, in his pleasant house on the Hertfordshire Hills, has gathered together a splendid collection of musical autographs and portraits of musicians. 'When I told that Mendelssohn anecdote to Grove,' he says, 'he nearly jumped up to the ceiling.' 'Just like him,' is the natural comment on such enthusiasm. It is a pleasant experience to go through Mr. Speyer's treasures in the fine music-room of his house on a winter's morning, with the sun streaming through an oriel window, and to enjoy their owner's pleasant intercourse and the advantage of his descriptions. And how beautifully and methodically these manuscripts are kept! Arranged in alphabetical order and placed in strong boxes, they are easily obtainable at a moment's notice. In describing some of the autographs in this large and valuable collection it may be convenient to follow the alphabetical order in which they are so admirably arranged.

Auber is here represented by an 'O, Salutaris Hostia,' from his Mass composed in 1813, when he was thirty-one years of age, the same year in which he produced his first opera, 'Le séjour militaire.' From this Mass the beautiful unaccompanied prayer in 'Masaniello' is taken. A trio of treasures are in the handwriting of *J. S. Bach*: (1) The beautifully signed title-page to his church cantata 'Wo Gott der Herr nicht bei uns hält'; (2) the basso part of his cantata



'Ich liebe den Höchsten von ganzem Gemüthe,' and (3) the continuo part of that of 'Es ist ein trotzig und verzagt Ding.'

The first and third of these are the only remaining parts of these cantatas in *Bach's* autograph. There are also letters and musical manuscripts of *Bach's* sons, *Carl Philip Emanuel* and *Joh. Christian Friedrich Bach*.

Mr. Speyer may justly be proud of his *Beethoven* autographs. One handles with reverence the master's sketches for Mignon's song 'Kennst du das Land,' and those for the E flat Pianoforte concerto, and the last movement of the C sharp minor Sonata for pianoforte. Among various features of interest in this 'Moonlight' sketch is the well-known second subject in the minor key of the dominant before it had fully shaped itself in the composer's mind, offering, indeed, a remarkable proof of the 'crude, vague, commonplace shape in which his themes were first written down.' Sauer, an official appraiser appointed by the law-courts on the occasion, did a good stroke of business when, at the sale by auction of *Beethoven's* effects in Vienna in 1827, he bought this identical sketch-book from which this manuscript of the 'Moonlight' sketches is taken, for 3s. 6d., and then sold the sheets separately. Here is the MS. of a patriotic Austrian song by *Beethoven*, still unpublished, and this leads us to mention a letter, dated March 18, 1820, written to *Nicolaus Simrock*, of Bonn, horn-player and founder of the well-known music-publishing firm, in which *Beethoven* writes about the publication of his great Mass in D. He says: 'As I know that business men like to save in postage, I herewith enclose two Austrian folk-songs by way of a cheque to reimburse yourself, with which you can do as you like. The accompaniments are by myself. I think that a hunt after folk-songs is better than a hunt after heroes.' The last sentence shows *Beethoven's* shrewdness in regard to the publication of popular music. This interesting letter was given to Mr. Speyer's father by old *Simrock* himself. A very early letter (1796-1800) of *Beethoven's* to his friend *Baron Zmeskall*—to whom the F minor quartet is dedicated—is full of puns—e.g., he calls him (by inference) a goose, when, after having begged for some quill pens, he writes to him: 'His Excellency the Baron will have to make haste with the pulling out of his plumes (maybe some strange ones among them), which I hope will not have grown too fast into him.'

Although *Baron Zmeskall* was a nobleman of distinction, *Beethoven* treated him as a servant to be at his beck and call, and in one of his letters he begins 'My cheapest (not dearest) Baron.' Mr. Speyer hands us a letter—measuring 20 by 5 inches—from the composer of the Choral symphony to the Baron. It is about the purchase of a piano, and in it he says he will have nothing to do with the whole clan of pianoforte makers by whom he is stormed. If he has to have one specially made it must be of 'mahagoni' (*sic*), it must not cost more than £15, and, as a

recommendation, will be shown by Beethoven to Haydn. He concludes by saying, if 'our miserable Baron' (meaning Zmeskill himself) would like to come to-morrow, 'I believe we shall enjoy ourselves and could dine together afterwards with Reicha and a Frenchman—no black coat, as we are only among men.' Another interesting letter is in the handwriting of Häring, the Vienna banker and friend of Beethoven, to Sir George Smart, in which he (on behalf of Beethoven, who signs the letter himself) asks Smart to try and find an English publisher to take the 7th and 8th Symphonies, the Quartet (Op. 95), the Pianoforte trio (Op. 97), the Battle symphony, three overtures for full orchestra ('Ruins of Athens,' 'King Stephen,' and Op. 115). 'Poor Beethoven,' says Häring (who writes in English) 'is very anxious to hear something of the English publishers, as he hardly can keep those of this city from him, who tease him for his works.'

Here is also the famous letter written by Beethoven on his death-bed, in February, 1827, to Sir George Smart, recalling the proposal made a few years previously by the London Philharmonic Society to give a concert for his benefit, and expressing a hope that they would do so now, as he was suffering from a very tedious illness, of which the end could not be foreseen. The letter, dictated to Anton Schindler, but signed by Beethoven, begins with an apology on behalf of Beethoven for the use of the German language, as his (Beethoven's) nephew, who helped him in his English letters, was away. There is a letter of Roedel's (the 'Florestan' of the 'Fidelio' performance of 1806) which describes the fearful scenes and the stormy meetings in connection with the suggested modifications of 'Fidelio': but as showing the tender side of Beethoven's nature, he (Beethoven) says—in a long letter to Ferdinand Ries, dated 'Vienna, February 25, 1823'—'next spring (1824) I shall be in London to kiss your beautiful wife!' A letter from this 'beautiful wife' of Ries's (an Englishwoman), dated 1857, and addressed to Mr. Edward Speyer himself, is enclosed with the above. That Beethoven was very particular as to the printing of his works is evidenced by a proof copy of the great Trio in B flat containing the composer's numerous and careful corrections. He wishes the word *Cres.* to be followed by dots, in order that the *crescendo* may be continued; he also differentiates between dots and dashes as signs of staccato or accentuation. On one of the pages Beethoven writes instructions that all abbreviations () must be printed in full (.

Closely connected with Beethoven alphabetically and violinistically was *Bridgetower*, for whom Beethoven composed the 'Kreutzer' sonata, and with whom he also played it at its first public performance in May, 1803, in Vienna. In a letter written by him (in 1847) to Madame de Fouché, he says: 'but if the bearer of this letter is fortunate to find you, favour me by having your message conveyed to him who is not fair enough to be "my tiger," nor yet dark enough to be "my Friday," but is my long tried, honest Caliban.'

To see the point of this joke it must be remembered that Bridgetower was a mulatto! The Beethoven 'inner circle' is further represented by C. G. Neff (1748-98), Beethoven's teacher in Bonn: letter dated Bonn, October 26, 1787; by *Allbrechtsberger* (1736-1809), Beethoven's teacher in counterpoint in Vienna: 'Offertorium a 4 voci,' and 'Fuga in quatuor: Christ ist erstanden'; by *Ferdinand Ries* (1784-1838): numerous letters addressed to Spohr and to Wilhelm Speyer, with highly interesting descriptions of the state of music in England in the years 1816 to 1820; by the *Archduke Rudolph of Austria*, Beethoven's Royal protector, pupil and friend, to whom the Pianoforte concertos in G and in E flat, the Sonatas Op. 81A and 106, the great B flat Trio (Op. 97), the Mass in D, &c., are dedicated; a letter addressed to Beethoven from Baden, near Vienna, June 7, 1813, with touching expressions of friendship and solicitude for Beethoven's welfare; by *Treitschke*, the adapter of the new 'Fidelio' libretto of 1814: a letter; and last, but not least, by *Anton Schindler* (1796-1864), Beethoven's faithful friend and biographer, various letters addressed to Wilhelm Speyer.

Of *Bellini* there is the autograph of an aria, 'L'Abbandono.' This was formerly in Cherubini's possession and bears one of the printed labels of that important collection. Also two letters, dated 1830 and 1831, written from Naples and Turin, in which the composer speaks of his operas 'Norma,' 'La Straniera,' 'Montecchi e Capuletti,' &c. An amusing letter of *Berlioz*, to an unknown correspondent, is headed 'Dimanche 1^{er} 1860!!! 1860!!!! Tonnerre de Dieu 1860!!!!' in which he makes an appointment at a railway station, saying that if the friend is there he (Berlioz) 'will follow you as Eurydice followed Orpheus.' In a letter to Mr. Speyer's father—Darmstadt, May 17, 1843—he gives the programme of his concert: selection from 'Roméo et Juliette'; '5 Mai'; 'King Lear' overture; songs for soprano and orchestra; 'Harold in Italy' symphony; and 'L'invitation à la valse.' The prolific composer *Boccherini* is here represented by a wonderfully elegantly-written small score (9 by 7 inches) of sixty-seven pages of 'Scena dell' Ines di Castro di Luigi Boccherini Ex Compositore di Camera della Maestà di Federico Guglielmo II. Re di Prussia'; and further by a legal document, stamped at Madrid in 1796, by which Boccherini cedes to Ignaz Pleyel in Paris fifty-eight of his works, mostly string quartets and quintets, the opening themes of all of which are written down in the neatest hand by Boccherini: a perfect masterpiece of calligraphy. From the hand of the composer of 'La Dame Blanche,' *Boieldieu*, we have the autograph of a Romance: 'Ni larmes, ni regrets'; also two letters.

Of *Brahms*, whose musical autographs are exceptionally scarce, we are shown the exquisite Vocal quartets 'Sehnsucht' and 'Nächtens' (Op. 112, Nos. 1 and 2), with an inscription: 'An Frau Antonia Speyer-Kufferath, Ischl, Frühling 1891, J. Brahms.' There is also a large number of letters addressed to Mr. and Mrs. Speyer. In one of these, dated November, 1894—

in answer to a request which Mr. Speyer had transmitted to him on the part of the committee of the Birmingham Musical Festival to compose a work and conduct some of his other compositions for the Festival of 1897—Brahms writes that 'nature had not endowed him with a faculty for concerts and anything connected with them; no musical festival, whether German or English, could tempt him to undertake a journey, yea, even a country so entirely devoid of this kind of culture as Sicily had greater attractions for him.' There are also letters from *Marxsen*, Brahms's teacher at Hamburg, and several of *Dr. Burney* to Muzio Clementi in reference to a subscription in aid of the first publication of Haydn's 'Creation.' Any letter or document associated with *Hans von Bülow* is sure to be amusing. In one letter, addressed to A. W. Thayer, about conducting the C minor Symphony of Brahms, the caustic Hans Speyer says that he is 'simply director of his own business.'

Cherubini is exemplified by a musical MS.: 'Solfège à changement de Clefs,' and a letter of 1835 to Ingres, the great painter, in which Cherubini asks: 'Do you still occupy yourself with my *triste* face?' this having reference to the celebrated portrait of Cherubini by Ingres in the gallery of the Louvre. Then there is *Clementi*, with a MS.: 'Canone finito, à 3,' for two violins and viola, 'composte per suo amico Cherubini.'

Chopin is represented by the autograph MS. of his Waltz in A flat (Op. 70, No. 2), and *Elgar* by some sketches for the 'Apostles,' made while he sojourned under Mr. Speyer's roof. There are letters and musical MSS. by *Dalayrac*, *Diabelli*, *Dvořák*, *Ernst*, *Carlo Broschi*, *Farinelli*, the celebrated soprano singer (letter from Madrid, 1756, to the Padre Martini in Bologna) and *Robert Franz*. From *Donizetti* we have the autograph of the air, 'Per sua madre,' from 'Linda di Chamounix,' with a dedication to Dumas the elder!

An interesting *Gluck* MS. is that of a soprano air in F, with accompaniment for string orchestra, from the opera 'Issipile,' produced at Prague in 1752. Strangely enough this is the only vestige of the music that has remained. The word-book (by Metastasio) and the play-bill of the opera are preserved in the Bohemian Museum at Prague, but with the above exception the music seems to have entirely disappeared. The title-rôle was sung by Catharina Fumagalli, whose name is written at the head of the MS. A most interesting autograph MS. of twelve pages is that of *Grétry*, entitled 'Mon entretien avec Gluck,' in dialogue form, in which Grétry and Gluck are discussing musical principles. This is accompanied by a letter of 1789, and a musical MS. by Grétry. Here is also a Divertimento in E flat, for horn, violin and violoncello by *Haydn*, dated 1767, still unpublished; a letter from the composer to Artaria, his publisher, says that though his (Haydn's) 'blood is up somewhat, yet he hopes they will remain good friends.' Haydn was annoyed that a preliminary notice about the publication of some quartets had 'got into the papers,' and he hopes that Artaria 'will be more cautious in future.'

In connection with Haydn is to be mentioned a letter by *J. P. Salomon*, of Haydn Symphonies fame, dated London, January 8, 1790, and further one of *Michael Haydn*, Haydn's brother, addressed to Sigismund Neukomm. Other letters and musical MSS. there are of *Halévy*, *Stephen Heller*, *Henselt*, *Hérold*, *Henri Herz*, *Hummel* and *Humperdinck*.

Dr. Joachim was as much surprised as he was interested to find his counterpoint studies with Hauptmann in Leipzig, during the years 1844 and 1845, in Mr. Speyer's collection. There is also the autograph of an unpublished 'Capriccio for the Violin' by the great violinist, with a dedication to Mr. Speyer. The autograph of an unpublished Rhapsody by *Liszt*, written at Weimar (1885-86) is a composition which does not contain a single pure diatonic chord! And of *Liszt* we have further the autograph of a students' song for men's voices from Goethe's 'Faust,' dedicated to Mr. Wilhelm Speyer, and a number of letters addressed to the latter.

Meyerbeer wrote a large number of letters to the elder Mr. Speyer, ranging from 1832 to 1860, all of which are now in his son's collection, in addition to a sketch for the 'Huguenots.' The *Mendelssohn* autographs include a letter (May, 1824) from the composer's mother, Leah Mendelssohn, to Mr. Speyer's father, inviting him to music with her children, Felix and Fanny, when the former was a boy of fifteen. The MS. of the well-known duet 'I would that my love' had been presented by Mendelssohn to Marianne von Willemer, Goethe's friend, the poetess, author of 'Suleika,' and contains an inscription in the latter's handwriting dedicating the MS. to a sister of Mr. Speyer's. There are, further, the autograph of 'Abschiedstafel' for four-part men's chorus, with dedication to Mr. Speyer's father, and a number of letters addressed by Mendelssohn to the latter. Then we come to *Méhul*, with autograph music (page of an orchestral score) and two letters, and finally to such an extremely rare document as a long letter by *Monteverde* dated Venice, September 28, 1627, and speaking of his intermezzo 'Dido.'

Mr. Speyer's *Mozart* manuscripts are of supreme interest. Consideration of these, and the other MSS., which cover the remainder of the alphabet, must be held over till next month.

DOTTED CROTCHET.

'Music should be in sympathy with the age in which it is composed, but this relates to the spirit and not the form.'

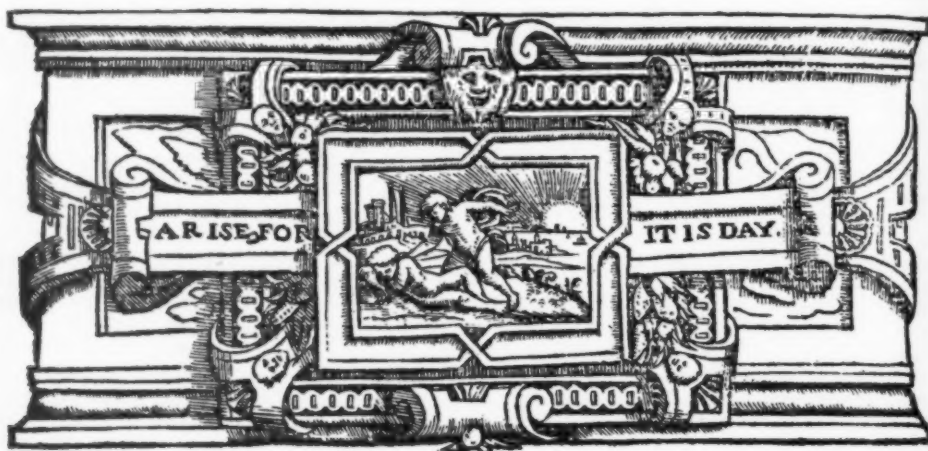
'Suppose we had no literature but translations from the German—no manufactures, but what came from the workshops of Berlin or Vienna. We should go on in life, but oh! how we should struggle and strive to get rid of it and have our own English things. We don't realise this in music and therefore we don't struggle for it.'

GEORGE GROVE.

A FAMOUS MUSIC-PRINTER—JOHN DAY.

(1522-1584.)

(Concluded from page 174.)



THE REBUS OF JOHN DAY, FROM A BIBLE PRINTED BY HIM IN 1551.

Before resuming the narrative, it may be interesting if we give *in extenso* the letter written by Archbishop Parker to Burghley concerning John Day's shop in St. Paul's Churchyard. Here it is, copied from Arber's 'Transcript of the Registers of the Company of Stationers' (i., 454):

Nowe, sir, Daye hath complained to me that dwelling in a corner, and his brotherne [*i.e.*, fellow-members of the Stationers' Company] envieng him, he cannot vtter his bookes which lie in his hande[s] ij or iij thousand powndes [= £20,000 to £30,000 of the present day] worthe, his frendes haue procured of Powles [*i.e.*, the Dean and Chapter] a lease of a little shop to be sett vp in the Church yearde, and it is confermed, And what by the instant request of sum enuious bookesellers, the maior and Aldermen will not suffer him to sett it vp in the Church yearde, wherin they have nothing to Doe but by power [mere force], this shop is but little and lowe and leaded flatt, and is made at his greate cost to the sum of xl or lli [= £400 or £500 at present], and is made like the terris, faier vailed and posted fitt for men to stande vppon in any triumphe or shewe, and can in noe wise either hurte or deface the same.

And for that you of the Councell haue written to me, and other of the Commission, to help Daie &c. I praign your Lordship to move the Queenes Maiestie to subscribe her hand to thes or such letters that all this entendement maye the better goe forward wherein your Honor shall deserve well both of Christes Church and of the prince and state &c.

And thus God preserue your Honor in better health, than I in a naughtie bodie feele in this harde winter.

At Lambith this xiiijth of December [1572].

Your Honours lovinge frende

MATTHIE CANTUAR.

[Lansdowne MS. 15, fol. 99.]

Mr. Arber, in a footnote, furnishes the following interesting comment upon Archbishop Parker's letter to Lord Burghley:

What a fight was this, about a little shop, in which John Day, the Stationers' Company, the Dean and Chapter of St. Paul's, the Lord Mayor and Aldermen of London, the High Commission, and the Privy Council, were all concerned, and apparently in vain. It needed the Queen's royal authority itself to say whether Day should have his shop or not. All this is testimony, 1st, to the value of St. Paul's Churchyard as a mart for books; 2ndly, to the extraordinary keenness of competition among the Stationers.

Day did not restrict his typographical achievements to books. In 1572 he printed a broadside entitled 'Certain prices set upon Fowl by the Lord Mayor, in the year 1572.' That he recognised the value of illustrations is proved by his Fox's 'Book of Martyrs,' the most fully illustrated book of the period—the picture-book of that time, in fact. 'The Testamentes of the twelve Patriarchs, the Sonnes of Jacob,' also printed by Day, contains a pictorial representation of Jacob bolstered up in bed with his sons round about him!

Monopoly had its opponents even in the 16th century. In the Burghley papers preserved at the British Museum (Lansdowne MSS.) is a four-page document entitled on the back 'The griefes of the printers glasse sellers and Cutlers susteined by reason of priuiledges granted to priuatt persons,' and subsequently designated 'Complaint of diuerse of their hynderance by graunte of Priuiledges.' Why this 'Complaint' contained the 'griefes' of 'glasse sellers and Cutlers' (with a capital C) as well as printers is not quite obvious. The

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'priviledge' of our particular printer is, however, thus set forth :

JOHN DAYE the Printinge of A.B.C. ; and the *Catechismes* with the sole selling of them by the collour of A Commission. These bookes ware the onelie Releif of the poreest sort of that Companie.

Although 'these bookes' must have had a very large sale, they are now extremely scarce, as indeed are other old-time school books that were widely circulated. It is interesting to find that so long ago as 1553, when Day issued the 'Short catechisme' above referred to, that the imprint bore a 'copyright note' in these words : 'Forbidding all other to print the same Catechisme.' Moreover, the book itself contains 'The Copie of the Kynges Maiesties letters Patentes for the Printynge of this and the lyttle Catechisme' which was 'Giuen at Grenewych the xx of May the vii yere of our Reigne [Edward VI.]'

To return to the 'Complaint' addressed to Burghley. Among the monopolists therein mentioned is a well-known name in music :

Oae BYRDE a Singingman hathe a licence for printinge of all Musicke bookes, and by that meanes he claimeth the printinge of ruled paper.

This 'Singingman' is, of course, William Byrde, the composer of 'Bow down thine ear,' who held the monopoly of 'printinge of ruled [music] paper.' Day's former partner is also included in the protest :

WILLIAM SERES hath priviledge for the printinge of all psalters, all manner of Prymers englishe or latten, and all manner of prayer bookes, with the Reuercon of the same to his sonne, Who giveth not himself to our trade.

The document concludes with 'the names of all suche Stacyoners and Printers as are hindered by reason of the foresaid priuillidges.' The privilege granted to Day, on October 28, 1559, gave him a copyright of seven years for any original work produced at his own expense, and, as Mr. Steele says, it is probably owing to this that we owe the rapid changes in the Metrical Psalms in the earliest editions printed by him. His second privilege (May 6, 1567) was for ten years ; while the third—granted August 6, 1577, through the influence of the Earl of Leicester—was to himself and his (Day's) son for life.

In 1579 John Day printed Daman's Psalter, which is entitled :

The Psalmes of Dauid in English meter, with Notes of foure partes set vnto them, by Guilielmo Daman, for Iohn Bull, to the vse of the godly Christians for recreating them selues, in stede of fond and vnseemely Ballades.

This was issued in four separate parts—Treble, Contratenor, Tenor, and Bassus—each with a separate title-page as above. No complete copy of this Psalter is known, but an almost perfect one—wanting only the title-page and the last leaf of the contra-tenor part—is in the library of

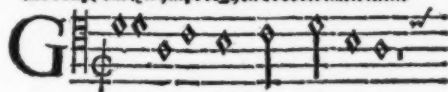
Mr. William Cowan, of Edinburgh, who kindly supplies the following note on the book :

As stated in the preface—which is signed by Edward Hake—these Psalm tunes were composed (*i.e.*, harmonised, the tenor part being the ordinary church tune) by Daman for the 'private delite' of his friend 'John Bull, Citezen and Goldsmith of London,' and were not intended for publication. Bull, however, thought so highly of them that he considered it his duty to give them to the world in printed form. The tunes are harmonised in simple counterpoint, note against note, the preface stating that the composer 'never ment them to the use of any learned and cunning Musition' ; and Daman, feeling that the work did not adequately represent his musical attainments, composed a much more elaborate setting of the Psalm-tunes which was published in 1591.

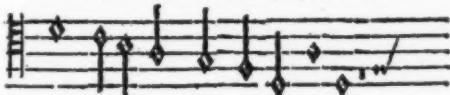
Psalm. cxliiii. 159
Wilsse alle verdoen end verslinghen.
Want ick bin dyn knecht onderdaen.

Benedictus Dominus Deus.
Psalm. cxliiii.

Dauid danckt God, door wiens goedheyt hy in kryghe ouerwinninghe pleeght te bekomen ouer syn vyanden, end rouwt om syn hulpe teghen de boose natioenen.



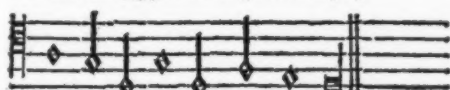
Beloofst sy de Heer myn steunrotsse



End vastighet, daer ick op trofse.



Die tot krygh leet die handen myn,



End tot styden myn vinghers syn.

A SPECIMEN OF JOHN DAY'S MUSICAL TYPOGRAPHY.
 FROM JAN UTENHOVE'S 'BONDERT PSALMEN DAUIDS,'
 PRINTED IN 1591.

In Daman's '1591' Psalter,—referred to by Mr. Cowan—printed by T. Este, 'the Tenor singeth the Church tune'; but in his 'second Booke . . . containing all the tunes of Dauids Psalmes,' also dated 1591, 'the highest part singeth the Church tune.'*

* The title of Daman's 'second Booke' as given in the new edition of Grove's 'Dictionary of Music and Musicians' (art. Daman) needs amendment. It should read :

* The second Booke of the Musicke of M. William Daman, late one of her maiesties Musitions: containing all the Tunes of Dauid's Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into 4. parts. In which sett the highest part singeth the Church tune.' [1591.]

John Day, backed up as he was by the Earl of Leicester, was one of the strongest men in the trade. The privileges which he and others held were still considered so irksome that certain printers combined to produce and circulate some popular books. One of these 16th century pirates, Roger Ward—'in retaliation for his imprisonment by certain Stationers in the Counter in Wood Street, London'—ordered his men to print as many as 10,000 copies of the 'A B C with the little Catechism, with Day's arms or trade-mark thereupon.' This piratical act resulted in the famous Star-chamber case of 'John Day v. Roger Ward and William Holmes,' heard between February 7 and July 10, 1582, of which a full account is given by Arber in his 'Transcript' (ii., pp. 753-769). Several appeals were made to the Crown in order to put an end to the very lucrative business resulting from the monopoly of the 'priveleges.' Even Mr. Christopher Barker, the Queen's printer, protested in a document, dated December, 1582, addressed to Cecil, which begins thus:

Item a note of the offices, and other speciall licences for printing, granted by her maiestie to diuerse persons; with a conjecture of the valuation.

Christopher Barker refers to 'Mr. Daye' in these terms:

In the priuiledge, or priuate licence graunted to Mr. Daye, are among other things the Psalmes in meter, with Notes to singe them in the Churches, as well in foure parts, as in playne songe, which being a parcell of the Church service properly belongeth to me. This booke being occupied of all sortes of men, women and children, and requiring no great stock for the furnyshing thereof, is therefore gaynefull. The small Catechisme alone, taught to all lyttle children of this Realme, is taken oute of the Booke of Common Prayer, and belongeth to me also, which Master Juggesold to Master Daye, and is likewise included in this patent procured by the right honorable the Earle of Leicester, and therefore for Duties sake I hold my self content therewith. This is also a profitable Copie for that it is generall and not greatlie chargeable.

Concerning the privileges of 'Mr. Birde and Mr. Tallis of her Majesties Chappell,' the Queen's printer has this to say:

In this Patent are included all Musicke bookes whatsoeuer, and the printing of all ruled paper, for the pricking of any song to the lute, virginals, or other instrumentes. The paper is somewhat beneficiall, as for the musick bookes, I would not prouide necessarie furniture to haue them.

Mr. Barker's 'report' concludes thus:

It Doth not becommie me to offer vnto your honour a meane of redresse: but if it please your Lordship to commaund me that service, I will most willingly set downe my simple opinion for your Honour to consider of. Whome I beseech the Lord to his pleasure long to preserve.

Whatever may have resulted from the above and similar protests, Day continued to flourish; yet no one can accuse him of lacking in benevolence. In

January, 1583, a year before his death, he 'yielded to the disposicon and purpose aforesayde'—i.e., the relief of the poor members of the Stationers Company—no fewer than thirty-six books, he being by far the most liberal of the patentees who generously relinquished their rights.

John Day died at Walden, in Essex, on July 23, 1584, aged sixty-two, and was buried, on August 2, in the church of Little Bradley, near Haverhill, Suffolk. He was twice married, and strangely enough he had thirteen children by each wife. A moiety of this quiverful family, with their parents, is represented on the brass to his memory in Little Bradley Church, of which an illustration (from the *Gentleman's Magazine* of November, 1832) is given on p. 239. It will be observed that two little Days are peacefully reposing in the tomb, around which their papa and mamma and their eleven brothers and sisters are engaged in an act of devotion. In 1880 a stained glass window was placed in Little Bradley Church to the memory of John Day, towards the cost of which the Worshipful Company of Stationers—of which Day was one of the original members—contributed the sum of fifty guineas.

The names of only four of Day's twenty-six children are known—Bartholomew, Richard, John, and Lionel, two of whom, with their father, have found a place in the 'Dictionary of National Biography.' Richard Day—an Etonian and a Fellow of King's College, Cambridge—although he took holy orders, kept on, for a time at least, his father's printing business. He had an exclusive privilege, jointly with his father, during their lives and that of the longer liver, to print the Psalms of David in metre, &c. (26 Aug., 19th of Elizabeth). As a printer, Richard Day justly merits the honour of attempting a general reform in the distinct use of the letters *j* and *i*, *v* and *u*. He retained the old shop at the west-end of St. Paul's Churchyard, and adopted the sign of the three lilies on one stalk, in the midst of thorns, derived from his device, with the motto *sicut lilium inter spinas*.

In conclusion, John Day was not only a man of integrity and great learning, but he was one of the foremost printers of his time. During his prosperous and active career of nearly forty years about 230 works of importance were issued from his press. He fully merits the praise of Dibdin that 'there are very few of our earlier printers to whom both literature and typography are more deeply indebted.' Like Jan Utenhove, already referred to, Archbishop Parker 'had a particular kindness for John Day, he being more ingenious and industrious in his art than the rest,' and he is the first English letter-founder of whom we possess authentic records, and also a portrait. (See the portrait supplement in the March issue of *THE MUSICAL TIMES*.) Not only were his new Anglo-Saxon, Italic, Roman, and Greek types remarkably fine, but he introduced a variety of mathematical and other signs, and, moreover, was liberal in the use of handsome woodcut initials,

virgnettes, had ever, renown is, and that printed, the titl, invaluable music pr

vignettes, and other illustrations. That John Day had every claim to be a music printer of great renown is evidenced by his typographical excellence, and that in twenty-seven years—1557 to 1584—he printed no fewer than fifty music books, of which the titles are given by Mr. Robert Steele in his invaluable bibliography 'The earliest English music printing.' Of these fifty books, forty-six are

Metrical Psalters, which include forty-one of the Sternhold version, two by Utenhove, one by Archbishop Parker, Whythorne's 'Songs,' &c. He lived at a time when the night of ignorance was departing and giving place to the sunlight of knowledge, due to the printing-press. Therefore, who would question his right to the motto, 'Arise, for it is Day'?

F. G. E.



MR. AND MRS. JOHN DAY AND FAMILY DEPICTED ON THE MONUMENTAL BRASS IN
 LITTLE BRADLEY CHURCH, SUFFOLK.

(From an engraving in the 'Gentleman's Magazine,' November, 1832.)

Occasional Notes.

If music and sweet poetry agree,
 As they must needs, the sister and the brother,
 Then must the love be great 'twixt thee and me,
 Because thou lov'st the one and I the other.
 Dowland to thee is dear, whose heavenly touch
 Upon the lute doth ravish human sense;
 Spenser to me, whose deep conceit is such
 As, passing all conceit needs no defence,
 Thou lov'st to hear the sweet melodious sound
 That Phœbus' lute, the queen of music makes;
 And I in deep delight am chiefly drown'd—
 When as himself to singing he betakes.
 One god is god of both, as poets feign;
 One knight loves both, and both in thee remain.

RICHARD BARNFIELD. 1547—1627.

Lincoln is to hold its Triennial Musical Festival on June 20 and 21. As usual this interesting music-making opens with an orchestral evening concert, at which Sir Hubert Parry and Dr. Cowen will each conduct one of their own compositions. On the next day two performances will be given in the beautiful cathedral, when the following works will be performed:

Festival Te Deum (Dvořák), Voces Clamantium (Parry), Tod und Verklärung (Strauss), Requiem (Brahms), Unfinished Symphony (Schubert), and Israel in Egypt (Handel).

There will be a full orchestra and chorus of upwards of 550 performers—the singers, in addition to Lincoln (190 voices), coming from Nottingham, Grimsby, Hull, Spilsby and district, and Gainsborough, thus widely spreading the interest of the event. An excellent team of soloists has been engaged; Mr. H. L. Balfour and Dr. W. G. Alcock are the organists; and the baton will be safe in the competent hands of Dr. G. J. Bennett, the cathedral organist.

M. Safonoff, who conducted the London Symphony Orchestra concert on February 22, is a batonless conductor. In this respect he resembles the majority of Welsh conductors, who rely entirely upon their hands in their time-beatings. There the similarity ceases, because the eminent conductor is a master of the orchestra. When M. Safonoff was asked (we quote from an interview with him published in the *Morning Leader*) how he first came to give up the use of the baton, he replied:

'It was two years ago, when one day, in Moscow, I went to rehearsal forgetting to take my stick with me. When my servant brought the baton to me two hours later, the reform was accomplished.

'The orchestra approved, and for myself, I found that I had a sensitive instrument upon which I could, as it were, play at will. Since then I have always used my hands alone, even in conducting big oratorios.

'If one has no baton it is impossible for the players to be lazy; they have to watch the beat so carefully. As for myself, I find I have ten sticks (holding up his fingers) instead of one.

'Mark my words, in ten or fifteen years there will be no batons in the orchestra.

'I never have any studied gesticulations. Upon the sensitive instrument which I make of my orchestra I perform something in the nature of an improvisation, for I never play the same piece twice in exactly the same way. In the past few years the orchestra has changed greatly, and new treatment and new ideas are necessary.'

That M. Safonoff has original ideas in regard to expression marks, time-words, and metronomic indications, the following remarks will show:

'I consider, for instance, that in the printed orchestral scores and parts no nuances or marks of *tempi* should be printed; their place should be taken by all the technical marks, such as bowing, phrasing, &c. Then the conductor steps up to the orchestra, and he himself inserts the nuances entirely as he pleases.

'These methods I have tried with the greatest success upon such orchestras as the Lamoureux, the New York Philharmonic, and the Vienna Philharmonic, and others.'

The results which the distinguished Russian conductor obtained at his first appearance in England will be found recorded on page 254 of the present issue.

The following biographical notes on M. Safonoff's career prefaced the programme-book of the London Symphony Orchestra concert above referred to:

'WASSILY ILJITSCH SAFONOFF was born in 1852 at the Cossack village Istschorg, in the Caucasus. The son of a Cossack General, he was primarily educated at the Gymnasium, and, later, the Imperial Alexander Lyceum, Petersburg. He studied music zealously under Leschetizky (pianoforte), Sieke and Zarembo (theory). Zarembo died in 1879, and Safonoff then became a pupil of Brassin, entering the latter's pianoforte class at the Conservatoire. In 1880 he was awarded the gold medal of that institution, and for the next five years was occupied there as a teacher. In 1883 he went on an extensive tour (Finland, the Baltic provinces, Germany, Austria, and Hungary) with the famous 'cellist Davidoff, and two years later definitely left Petersburg for Moscow as a professor at the Conservatoire in that city, and as trainer of the choral and orchestral classes, in which capacity he conspicuously exhibited the gifts that have since given him his world-wide reputation

as a conductor. In 1889 he was appointed Director of the Conservatoire, and in the following year the fortunes of the Imperial Russian Musical Society's Symphony Concerts were also placed in his hands. His pupils are numerous, and many have become eminent. Among these may be named Lhévinne, Goedicke, Scriabine, and Medtner. Safonoff's career has, during the last few years, aroused universal attention. His brilliant successes at Vienna resulted in an invitation to conduct the New York Philharmonic Orchestra. His talent was warmly recognized in the United States, and by transatlantic critics trumpeted far and wide. "Russia," said one, "lost a great general when Safonoff became a conductor." In short, the subject of this brief sketch is a born leader of men as well as a fine musician.'

The Leeds Choral Union—that splendid body of choristers who gave real 'Yorkshire Relish' to the Queen's Hall Orchestra concert on March 3—was formed in 1895, and consists of about 420 members. In addition to their usual quartet of concerts given at Leeds, they have had the honour of singing four times in London, and of having given an excellent performance of 'The Apostles' in York Minster. The scheme of this season's concerts includes the following choral works: 'Faust' (Berlioz), 'Choral symphony,' 'John Gilpin' (Cowen), 'Requiem' (Verdi), 'Glory, honour, praise' (Mozart); and a Handel selection. Dr. Henry Coward is the conductor of this full-voiced Choral Union, and Mr. Henry C. Embleton, a whole-hearted lover of music, is its Honorary Secretary and Treasurer.

Mr. Algernon Ashton writes:

SIR,—One of your readers, I notice, has asked you to furnish him with a list of distinguished musicians who have been cremated, or who had a motor-car funeral. You regret your inability to do so, and add: 'Ask Mr. Algernon Ashton.' So allow me to give you some small information on this subject. With respect to motor-car funerals, I doubt very much whether any musician has ever yet been carried to the grave by this mode of conveyance, nor was I aware that funerals by motor-car were already in vogue. As regards distinguished musicians who have been cremated, I can for the moment only think of nine, whose names are as follows: Hans von Bülow, the great pianist and conductor; Sims Reeves, the famous tenor; Ridley Prentice, well known as a successful pianoforte teacher and writer on music; Henry Hiles, a noted composer and contrapuntist; Adolf Schimon, a distinguished singing teacher and talented composer; Edward Dannreuther, the celebrated pianist, teacher, writer on music, and ardent disciple of Richard Wagner; Anton Seidl, the famous conductor; Antoinette Sterling, the renowned songstress; and Jenny Bürde-Ney, the celebrated opera-singer.

Like Sir Henry Irving, Hans von Bülow was first embalmed, then cremated (to my mind a most incomprehensible proceeding), and his ashes ultimately interred in the principal cemetery at Hamburg. The ashes of Ridley Prentice, who was an intimate personal friend of mine, were scattered to the four winds by his own request! What became of the incalculated remains of the other seven just mentioned, I do not know. The illustrious Johannes Brahms was in favour of cremation, and desired that his body should be consumed by fire, but as he left no proper will his wish was (fortunately) not carried out. My utter abhorrence for the burning up of human bodies, and my cogent reasons for this abhorrence, have been adequately expressed in former letters to the Press, so that I need not repeat them here. I am glad, however, to observe that so few musicians seem to be advocates of this truly detestable practice.—

Yours very obediently,

ALGERNON ASHTON.

By way of sequel to the article on Hereford Cathedral in our March issue, we give a reproduction of the Cathedral library book-plate. Reference may also be made to the 12th century chair located in the Sanctuary. Tradition has it that King Stephen ('worthy peer') sat on it, with the crown on his head, when he attended mass on Whitsunday, A.D. 1138, after he had taken Hereford city and its castle from Queen Maud. Whether this be true or not, there is no doubt of the antiquity of the chair, which may have been made for Bishop Reinhelm, 1107-15. Now used only at ordinations and visitations by the Bishop, the chair is a very fine and substantial piece of furniture. Made of good old oak, it is 3 ft. 9 in. high, 33 inches broad, and 22 inches from back to front. It was formed of 53 pieces (of which 8 pieces are lost), exclusive of the seat of two boards and the two small, circular heads in front. No nails or screws are used in the construction of this ancient chair; each piece of wood is let into an auger-hole of about an inch in diameter and secured by wooden wedges. The seat is fixed in grooves, and consists of plain oak boards. One little correction in the article has to be made. The Rev. Custos Duncombe did not begin to reside in the College of Vicars until the year 1875: but in June next he will



THE BOOK-PLATE OF HEREFORD CATHEDRAL LIBRARY.

have been connected with the Cathedral for the long period of forty years—first, as a deputy, then assistant vicar, and then a vicar-choral proper. Moreover, he has exceeded the record of tenure of all former holders of the office of Custos, as he was elected in October, 1877, and the longest time ever completed as Custos since Queen Elizabeth's charter was twenty-eight years, by one Robert Moore in the 18th century. May many more years be granted to genial Custos Duncombe!

A Gala State Concert was given at Montreal, on February 19, in honour of Their Excellencies the Governor-General of Canada and the Countess Grey, and at which they were present, when Dr. Charles Harriss's Choric Idyl 'Pan,' for soli, chorus and orchestra, was performed under the composer's direction. The local Press speaks in appreciative terms of the work, the following being a sample of the criticisms passed thereupon:

The music is interesting throughout, and there is not a dry bar in the whole work. The composer has an abundance of melody, and some of the themes are most

original and 'catchy.' Despite its melodic nature, however, the composition never falls to the level of cheapness or triviality. Dr. Harriss draws his inspiration from many sources, and there is a strong Wagnerian influence in his orchestration and harmonies. The final chorus may be said to be Mendelssohnian in places, in respect to its part-writing; but these influences are noticeable only in its style, and the accusation of plagiarism cannot be brought against the composer.

At the same concert Sir Alexander Mackenzie's 'Canadian Rhapsody' (Op. 67) was performed for the first time in Canada. Played by the Pittsburg Orchestra, under the direction of Herr Emil Paur, the work was as favourably received as it was here in London on its production by our Philharmonic Society last year. The Gala State Concert above referred to was one of two music-makings given on succeeding evenings (February 19 and 20) to inaugurate the Philharmonic Society, Montreal. This musical organization has been formed by Dr. Charles Harriss 'for the purpose of giving throughout each season a series of performances such as is hoped will prove worthy of the support necessary to the success of the organization, and to the work which it aspires to do in furthering the development and progress of music in the Metropolitan City of the Dominion.' May these efforts in the cause of good music be crowned with success!

When was Beethoven's E flat pianoforte concerto first performed in England? The programme-book of the latest Philharmonic concert says: 'It was introduced to London music-lovers by Mendelssohn, in 1829, at a concert given by the flautist, Drouet.' As this statement comes at the end of the analysis of the concerto it may be regarded as a 'deceptive cadence,' because the work was introduced here in England by Charles Neate nine years earlier than the Mendelssohn performance—on May 8, 1820, and indeed at a Philharmonic concert! The *Quarterly Musical Magazine and Review*—then the only English musical journal—noticed the Neate performance in these words:

On the same evening [May 8, 1820,] a concerto, by the same author [Beethoven], was performed for the first time in this country by Mr. Neate. Beethoven wrote it expressly for himself, but his slovenly habits of execution were unequal to the task. The *tutti* introduction is fine, and the executive parts for the pianoforte very various, very difficult, and at times very effective, though frequently incongruous. Mr. Neate played with remarkable brilliancy, and was greeted with never-ending applause.

The programme of the concert—there were no analysts in those days—gives the work thus:

Concerto, Pianoforte, MR. NEATE ... Beethoven.
(never performed in this country)

As Beethoven was living in the year 1820, it would be interesting to know if he saw the foregoing depreciative comments upon his interpretative and creative achievements, and still more interesting to know what *his* comments were on the charges of 'slovenly habits of execution' and the 'frequently incongruous' portions of his masterful concerto. It should not be forgotten that Charles Neate—who lived to be ninety-three years of age—is said to have been the first to introduce to English audiences Weber's Concertstück as well as the concerto referred to above. He had such admiration for Beethoven that, in 1815, he visited Vienna in order to see the great man. There he stayed for eight months, enjoying the friendship and profiting by the advice of the composer of the glorious E flat pianoforte concerto. If only Charles Neate had written his reminiscences!



MADAME CARREÑO.

Madame Teresa Carreño played with such splendid vigour in Rubinstein's D minor Pianoforte concerto, and with such exquisite delicacy and charm in some Chopin pieces at the first Philharmonic concert this season, that it is difficult to realize that she gave her first recital in London nearly forty years ago. This took place on July 22, 1867, when—if the distinguished pianist's birth-date is correctly given in the biographical dictionaries—she was a prodigy aged thirteen, who appeared in short frocks. As no mention of Teresa Carreño's early appearance in England is to be found in the usual books of reference, we reprint, from the *Musical World* of August 10, 1867, a notice of the '*matinée*,' as it was called, which she gave in London:

MIDDLE. TERESA CARREÑO, 'the celebrated Vénézuélian pianist,' as she styles herself—and who knows so well?—gave a *matinée* in the minor hall, St. James's Hall, on Monday, July 22nd, which was loftily patronized, proving that Vénézuélian art is within the immediate acquaintance of a certain section of our aristocracy, who think proper to lend it the lustre of their names, if not altogether to sanction it by their presence. The list of grand patronesses who commend Mdlle. Carreno to public consideration of course know all about that lady's talents and qualifications. Independent of the countenance of noble and honourable ladies, however, Mdlle. Carreno may be praised as a very good pianoforte player, who is a mistress of several styles, and distinguishes herself in all. She played Beethoven's Sonata in C sharp minor, Op. 27: Chopin's Ballade in A flat; Gottschalk's solo on the 'Miserere' from the *Trovatore*; Fumigalli's *rêverie*, 'A une Fleur'; Quidant's 'Grand Galop de Concert'; and a fantasia of her own composition on *Norma*. Mdlle. Carreno has a powerful finger and much brilliancy of style, and is altogether what may be called a 'taking player.' She evidently pleased her audience, who applauded her with

liberality. Mdlle. Carreno was assisted in the vocal department by Mdlle. Blanche Gottschalk, Madame Demeric-Lablache, Mdlle. Mela, and Signor Franceschi; and, in the instrumental, by Mdlle. Bertha Brouil, violinist. The conductors were Mr. Benedict, Signors Li Calsi and Campana.—B. B.

The initials 'B. B.' at the end of the above extract are an abbreviation of 'Bashi Bazook,' one of the pen-names of either Mr. J. W. Davison himself or one of his critical cronies.

The fact that a great conductor like M. Wassily Safonoff, on making his début in London with one of the most famous orchestras in the world (which the London Symphony Orchestra can claim to be), thought it worth while to devote attention to so slight a work as Mozart's Serenade in G for strings, occasioned some remark. But how welcome this pellucid and naive music was, and how exquisitely it was played, under the evident loving care of the conductor! In our experience we have known string orchestras that have 'turned up their noses' when this miniature symphony has been recommended to them. It has been said to be too easy and straightforward, and too obvious in plan and texture to deserve the attention of experienced players. But this view leaves out of account the illimitable possibilities of beautiful execution when applied to Mozart's music. Amateur string bands ought to welcome a piece which makes comparatively slight demands upon technical skill, and therefore permits conductor and performers to concentrate study upon beauty of execution and charm of expression. The Serenade was composed in Vienna, and is dated August 10, 1787. In the Mozart catalogue it is No. 65 and in Köchel No. 525. It is usually described as 'Eine kleine Nachtmusik.'

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The recent revival—by the J. W. Turner Opera Company, at the Standard Theatre, Shoreditch—of Edward James Loder's opera 'The Willis,' or 'The Night Dancers,' as it is called, almost synchronised—either by accident or design—with the jubilee of its production. The opera was first performed at the Princess's Theatre, Oxford Street, on October 28, 1846, and apart from the success which the work immediately obtained, the occasion became historical in that *The Times* notice of the performance was the first operatic criticism contributed to that journal by Mr. J. W. Davison. From this notice—which occupied more than a column and a half of *The Times*—we extract the following, as giving an outline of the libretto:

First, be it understood, that the 'Willis' are young girls betrothed, who die before the marriage day. An irresistible passion for dancing afflicts them in the grave, to such an extent that at midnight they rise, clad in the semblance of their bridal trappings, jewels on their fingers, and wreaths of flowers on their heads, and perform a succession of mystic dances on the highway, till the approach of morning drives them back into their graves. Although their faces are white with the whiteness of death, they are endowed with a kind of unearthly beauty, which is so fascinating that anyone who comes within the influence of their attraction, is forced involuntarily to join in their dances, and to continue dancing until death ensues from sheer exhaustion.

The production of the opera was very nearly attended with a serious catastrophe. To quote further from Mr. Davison's excellent notice:

In the scene of the 'Willis' an accident occurred which might have cut the opera short most gloomily. The gauze dress of Madame Albertazzi [who impersonated *Giulie*] caught fire as she was rising from a trap-door, and the flames increased rapidly and alarmingly. Owing to the presence of mind displayed by Mr. Allen and the other actors who were in the scene, however, they were immediately extinguished, and Madame Albertazzi resumed her part amidst the most vociferous applause. It was a moment of great and painful excitement.

Loder's opera has so long been known by its subtitle 'The Night Dancers' that its original designation 'The Willis' is forgotten, though one would expect it to be recorded in all books of reference, especially in the 'Dictionary of National Biography.' An eminently melodious composer, Loder is now best known by his songs 'The brave old oak,' 'The Diver,' &c.; but there are other strains of his muse that might with advantage be revived.

The *Abendblatt der Frankfurter Zeitung* of February 28 thus comments upon the first performance of 'The Apostles' in Berlin on February 23:

The performance of Edward Elgar's 'The Apostles' in Berlin—by the Singakademie, under Prof. Schumann's direction—brought the English composer, so frequently spoken of in recent years, to an undoubtedly recognised position in the world of art. With a single bound he reveals himself to us in an entirely new light. Those short works of his, with which we have hitherto become acquainted, proclaimed his genius for characterization which, with its broad colouring, often triumphs over the beautiful. But now for the first time we see the composer's creative gifts turned to account in a form of art of greater dimensions, and we bow before the overwhelming tonal power of the 'Apostle' poet. Scenes such as the ensemble in the Sermon on the Mount (By the Wayside), and the exquisitely painted picture 'Golgotha,' with the grandly built-up 'Ascension,'

are seldom found in modern choral works. Some less important and coldly reflective portions, especially in the first part, are richly atoned for by those already mentioned. A successful performance of the work has won its creator a first place in contemporary musical art.

Manuel Garcia celebrated his 101st birthday on March 17, in the full enjoyment of health. To him be offered the heartiest congratulations upon having beaten time against five full scores of years. It seems more than probable that the veteran teacher will, after all, be able to give lessons to the young lady to whom he said twelve months ago: 'You are rather too young: come to me in two years' time!' By the way, the conductor of an omnibus which passes Mr. Garcia's residence at Cricklewood is wont to call the arch-veteran musician 'a centurion.' This reminds us of a local preacher who took for his text Acts x., 1 and 2. In the course of his sermon he said: 'Those of you who are musical, dear friends, will observe that Cornelius was a musician: for was he not a member of the Italian band?'

For many years past it has been the custom for the English residents in our midst to contribute towards the social enjoyments of the winter season by a very generous devotion of time and trouble in the getting up of Amateur Theatrical Performances of one kind or another.

Thus states *The English Herald and Swiss Advertiser*, issued at Montreux. No one would wish anything but well to such designs. But how are they carried out? The particular performance referred to in the journal quoted from, was Sullivan's 'Patience,' in which—according to the same authority—appeared a 'Chorus of rapturous Maidens.' Should not such 'Patience' maidens be hospital patients?

'PACKINGTON'S POUND.'

One of the best known of our old English ballad-tunes goes by the curious name of 'Packington's Pound.' It is found in the Fitzwilliam Virginal Book, and in many other early collections of our popular music, both printed and manuscript. Nightingale's song in the third act of Ben Jonson's 'Bartholomew Fair,' beginning 'My masters and friends and good people, draw near,' is sung 'to the tune of Packington's Pound.' There are so many different versions of the tune that it is difficult to make sure of its original form. The following, from the 'Beggar's Opera' (1728), is as good as any:



Who was Packington? In a manuscript formerly belonging to Dr. Rimbault the tune is called 'A Fancy of Sir John Pagington.' There was a well-known character of this name, a romantic and chivalrous personage of the Court of Queen Elizabeth. He was born in 1549, educated at Christ Church, Oxford, admitted a member of Lincoln's Inn on November 22, 1570, knighted in 1587, and elected Sheriff for Worcestershire in 1595 and 1607. He died in January, 1624, and was buried at Aylesbury, the principal seat of the family. This was the 'lusty Packington' who offered to swim from Westminster to Greenwich for a wager of £3,000, and was only prevented from making the hazardous attempt by the personal intervention of Good Queen Bess, 'who had a particular tenderness for handsome fellows.'

But why 'Packington's Pound'? I can find nothing recorded of the career of this Sir John that will explain it. But there is another and an earlier Sir John, great-uncle of the one just mentioned, who seems to me to have a better claim to be associated with the tune. He was a member of the Inner Temple as early as 1505, and on November 1, 1528, was elected to the office of Treasurer, the highest position which any Benchman can attain in his Inn. He held this post for five years. By Letters Patent of April 5, 1529, he was granted for life the right of remaining covered in the presence of Royalty, but neither the Signed Bill nor the Patent itself indicate the nature of the services for which this unusual privilege was awarded. In 1532 he became a Sergeant-at-Law, a rank corresponding more or less to the modern King's Counsel. In 1535 he was made a Justice of North Wales, and in 1540 Custos Rotulorum for Worcestershire. He was knighted in 1545, died in 1560, and was buried at Hampton Lovett. Among many services that he rendered to the Inner Temple not the least was the construction of a river wall on the south side of the Temple Gardens, which in those days extended right down to the water's edge. The Temple was already enclosed on three sides, and I cannot help thinking that it was the construction of this wall on the fourth side, completing the enclosure, which gave occasion to the wits to speak of 'Packington's Pound,' much as we speak to-day of Queen Elizabeth's Pop-gun, or the Twopenny Tube. The records of the 'Parliament' of the Inner Temple, held on June 21, 1524, contain the following entry:

It is agreed that a roll be made by Thomas the butler of the contributors towards the stone wall to be built in the garden near the Thames. Master Pakyngton and Master Rice are elected surveyors for the wall, and are to provide all things for the same, and that the money be delivered to them.

Later on, under date February 5, 1534, we read:

Att this parliament Ihon Pakyngton, late treasurer of the Inner Temple, which hath takyn many and sundre payns in the buyldyng of the walle betwene the Thamez and the garden of the seyde Temple, which also hath takyn lyke payns or gretter in buyldyng and setting uppe of the newe chambers, lately made betwene the lybrarye and the logginges called Baryngton's Rentcs, and also in zelyng of [?] providing a new ceiling for] the halle, hath geven unto the company of the seyde Temple x li. of good money towards the apparells of the seyde Temple, for which ytt is ordenyd and established by this parliament that all the seyde new chambers betwene the lybrarye and Barington's Rentcs be from hens forth the namyd and callyd Pakyngton's Rentcs, and the seyde company, for his greate dylygens, labors and payns takyn for the greate profet of the Howse of the seyde Temple, gevyth unto hym hartey thanks.

J. F. R. STAINER.

MENDELSSOHN'S ITALIAN SYMPHONY.

BY SIR GEORGE GROVE, C.B.

Allegro vivace. A major.

Andante con moto. D minor.

Con moto moderato. A and E major.

Saltarello. Presto. A minor.

The name of 'Italian' by which this delightful work is known is due to Mendelssohn himself. He composed it during his stay in Italy in 1831, and repeatedly refers to it under that title in his letters home, to distinguish it from the 'Walpurgis Night,' which in joke he calls the 'Saxon' symphony, and from the 'Hebrides' overture, which he also wrote at the same time, as well as from the 'Scotch' symphony, which he planned and made some progress with during that period of activity. The opening and closing movements appear to have been composed in Rome itself. At any rate, writing from Rome on February 22, 1831, after he had been there four months, he tells his sisters that the 'Italian symphony is making great progress; it will be the gayest thing I have yet done, especially the last movement; for the *Adagio* I have not found anything yet exactly right, and I think I must put it off for Naples.' A week later he is in the same mind, and lamenting how fast the time flies, and very unnecessarily upbraiding himself for not making the best use of it, he continues: 'If I could do but one of my two symphonies here! but the Italian one I must and will put off till I have seen Naples, which must play a part in it.' The part which it did play then is the slow movement. Of the *Scherzo*, or what stands for it, more anon: the *Andante*, if anything, records Mendelssohn's visit to Naples. It is difficult to realise this, and to find in that grave, beautiful, regretful strain a reflection of the streets and quays of the noisiest and most brilliant city in the world. It is not like the protest of an earnest-minded man against the frivolity and recklessness of the 'great sinful streets of Naples,' which raised so powerfully the indignation of a poet of our own days.* One would rather guess it to have been the production, or rather the suggestion of some solemn evening hour in Rome, in the gathering shades of St. Peter's, or the mouldering quaint grandeur of the Vatican gardens. And we cling to this idea, notwithstanding the two letters just quoted; for it was not till April 5 that he left Rome, and the Holy Week and Easter had come in the interval, with their wonderful ceremonials, and the lovely land journey—by road, not by railway—from Rome to Naples, in which to collect his impressions and mature his ideas. This *Andante* (often, though entirely without warrant, called the Pilgrims' March) is one of the most favourite orchestral pieces in the whole repertoire of music; it is often (most improperly) encored, and probably shares with the *Allegretto* of Beethoven's No. 8 Symphony the honour of having made more people happy than any other similar piece.

I. The opening movement, *Allegro vivace*, seems to embody the general feelings aroused by Mendelssohn's entrance into Italy and his journey from the Alps to Rome, of which such delightful records are left in his letters. It is full of the 'open air' and 'blue sky' and the 'season of blossoms' that he loved so much, and is always talking of in the letters of this period. Never perhaps was music written more wonderfully full of the fire of youth and the animal spirits of a man at once thoroughly genial and thoroughly refined. There is something irresistible in the gay *elan* with which it starts off at once without an instant's

* A. H. Clough in his 'Easter Day,' Naples, 1849.

hesitation; in this respect like, and yet in much else how unlike, Beethoven's Eighth Symphony!*

No. 1. *Allegro vivace.* VI. in 8ves. arco.



How bright and variegated is the colour of the opening, as the flutes, clarinets, and oboes come dancing in one after the other, and the *staccato* bass picks its way about so effectively!

The subject just quoted from is developed at considerable length before the introduction of the 'second subject' proper. The latter, when it arrives, is given to his favourite clarinets, and might well be the very phrase which came into his head *à propos* to Goethe's line:

'Die ganze Luft ist warm und blüthevoll,'

in speaking of which, indeed, he especially names† them:



The second part of the movement (after the double bar) opens with equal beauty and originality, with a *fugato* passage for the strings only, on the following crisp and spirited subject:



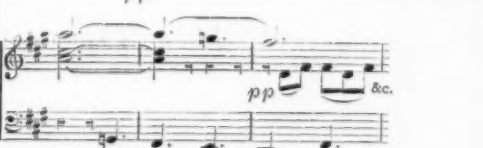
now introduced, and ending in the reappearance of the opening theme (No. 1). The subject of this *fugato* is re-employed more than once in the *Coda* which terminates the movement. Another melody which appears only in the second part is the following joyous strain commenced by the second violins, and continued by the flute, with an accompaniment of *staccato* triplets in the fiddles, and detached *pizzicato* notes in the bass:



Mendelssohn must always have his violoncello solo; it is found in his very first symphony, written when he was barely twelve years old, and here it comes in with excellent effect on the return of the second subject, with a charming triplet accompaniment above it in the flutes and clarinets alternately (Ex. 4a):



Of the innumerable beautiful and masterly details which crowd this first movement (such as the long holding A in the oboes† during the modulation from F sharp minor into D immediately preceding the *réprise* of the chief subject:



the B and G in the first violins accompanying the second subject on its first appearance—see quotation No. 2) one might write for a week. But the music itself is better than any commentary. Let that be marked, learned, and inwardly digested, and the object of these remarks will be more than gained.

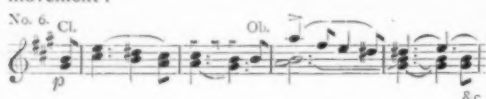
Such is this most gay and joyous movement. And yet, as if to show that no great poet is without a touch of melancholy, even in his brightest moods, and as if to remind us that we are not to be 'merry when we hear sweet music,' Mendelssohn has introduced a

* The instrumentation of the opening accompaniment—flutes, clarinets, bassoons, and horns, with the air in the violins—is virtually identical with that of the *Allegretto* in the same Symphony of Beethoven.

† See his letter of November 16, 1830, to his sisters.

‡ Compare the similar note in the clarinets in the *Scherzo* of the Scotch symphony.

distinct colour of sadness in the following phrase for the wind, just at the end of the first part of the movement :



with the answer of the violins (in octaves) which follows it :



and leads into the return of the first part. The phrase re-appears at the close of the entire movement, but more fully accompanied, and without the same regretful tone as before.

II. The second movement is the well-known *Andante con moto* already spoken of—often unwarrantably called the Pilgrims' March—which for originality and depth of sentiment stands, if not without a rival, certainly without a compeer. It is in D minor, and begins with the following loud call to prayer or meditation, like the cry of the muezzin from the minaret :



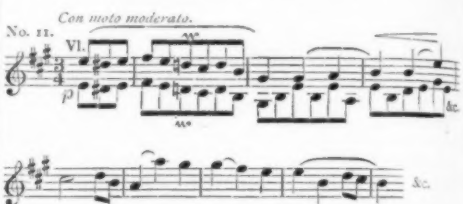
The rest of the movement is too well known to need quotation, only we cannot refrain from mentioning the part taken by the two flutes, interweaving their sweet voices with complete independence of each other and of their fellows in the band :



Also the fine change where the clarinets come in in A minor—not altogether unmindful of a similar change in the *Allegretto* in Beethoven's No. 7 Symphony ; and the beautiful idea where the strings and the wind answer one another energetically above the delicate *staccato* bass figure—like 'deep calling unto deep' :



III. With regard to the third movement, *Con moto moderato*, which occupies the place of the usual minuet or *scherzo*, there is a tradition (said to originate with Mendelssohn's brother-in-law Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies, and in the first rough draft of this symphony there is no sign of its having been interpolated, as the writer can vouch from actual inspection. In style the movement is no doubt earlier than the rest of the work :



The opening phrase has a Mozartish turn ; indeed it may be found almost note for note in Mozart, and there is a fine Mozart flavour in the four bars of *Coda* at the end of the first section. But these resemblances only last long enough to please us by the association, and the rest of the subjects and the whole of the treatment are as individual Mendelssohn as anything in the whole range of his works. So also is the *Trio*, which was certainly never anticipated by Mozart, and is as piquant and fresh as music can be :

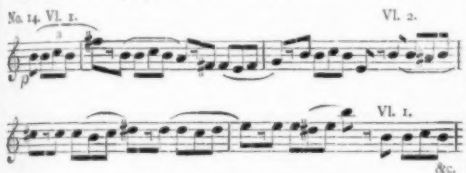


IV. The *Finale*—in A minor—was doubtless inspired by the Carnival of Rome, in the fun of which Mendelssohn joined as heartily as any born Italian, and of which he has left a capital description (he would have said not so vivid as this *Finale*) in his letters. It is entitled 'Saltarello' in the printed score, thus giving the author's direct corroboration to the connection of his work with Italy. The Saltarello differs from the Tarantella in having a leaping step ; to accommodate which the phrase contains a crotchet in place of the even quavers of the other. This will be seen at once from the theme of the present

Saltarello (where the crotchet is however represented by a quaver and a rest):



There are three distinct themes in the movement, viz., that already quoted, a second Saltarello:



and a third subject of busy whirling motion and different rhythm from the others—in fact, a Tarantella:



This last works up the tumult in an astonishing way, till the mad dancers seem almost visible; and a very Oriental effect is added by the steady iteration of the drum, while first the clarinets and then the oboes and flutes take up a new little subject:



with a melancholy pathos in it, like prophets standing in the background, pointing the moral of the revelry. As the close approaches the dancers drop off, the lights go out, and the lament makes its way more obviously to the ear.

The Symphony was first played at the Hanover Square Rooms, at the Philharmonic concert of May 13, 1833, during Mendelssohn's third visit to London. He himself conducted the performance, and played the D minor Pianoforte concerto of Mozart in the first portion of the concert; and the score of the symphony was purchased by the Society as part of the commission given him on November 5 in the preceding year. The reports both in the *Harmonicon* and the *Athenæum*, though short, fully recognise the beauties of the work. *The Times* has no report.

The autograph bears date 'Berlin, 13th March, 1833,' an evidence that, with his usual conscientious care, he had given it his last attention (and doubtless many an alteration) before setting out with it on his English journey.

A passage relating to the Symphony, from one of his published letters, written in the interval between the date just quoted and his leaving Berlin for England, is full of interest, as showing the characteristically earnest, modest way in which Mendelssohn regarded his work. 'Berlin, April 6th, 1833. My work, about which I had so recently so many misgivings, is finished; and now that I look it over I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and be that as it may, I feel that it shows progress, and that is the main point. So long as I feel this I know that I can enjoy life and be happy; but the bitterest moments I can imagine or ever endure were those of last autumn, when I was in difficulty about it. Would that this mood of happy satisfaction could be collected and preserved—but that is the worst of it; I know for certain that when the evil day comes again I shall have forgotten it all; and against it I know no safeguard, nor can you tell me of any.'

The Symphony seems to have been on the whole well received from the very first; indeed, by that time Mendelssohn was so widely known and so popular in London that his music had a double chance of success. The slow movement (like the *Scherzo* of the 'Reformation' symphony) was encored at the first performance, and often since. The *Finale* alone did not satisfy so universally. It was, however, after the death of Mendelssohn in 1847 that the work became a universal favourite. This no doubt arose from the fact that until then it remained unpublished. It is said that this was at Mendelssohn's own desire; that, with the fastidiousness implied in the letter just quoted, he was not quite satisfied with the *Finale*—wished to develop it more, to add a second episode (the Tarantella being the first) and to combine the two. In fact, a year before his death he sent for the piece with the view of making these and other alterations, and it was in his possession still unaltered when he died.

Among all Mendelssohn's works there is not one more characteristic than this Symphony, of that cheerful, sunshiny, happy disposition, which was even more remarkable than his genius. Well might he call it the gayest thing he had written. It is not only that there is not a dull bar in the work, there is a force of freshness and life, and of youth innocent without being weak, to which a parallel is to be found in his own G minor Pianoforte concerto, which indeed was the offspring of the same happy time of his life. The B flat Symphony of Beethoven—now known to be the psalm for his engagement to Countess Theresa Brunswick—in some respects resembles it, but the absolute youth, the extraordinary spring, the action for the mere sake of it, and because it can't be helped, is wanting even there. What a quality to possess! and how fortunate for him, and for us for whom he wrote, that Mendelssohn's circumstances were such as to put him above the reach of those sordid anxieties and cares which were such a clog on Mozart, Schubert, and Beethoven (which indeed broke off the engagement alluded to), and to enable him to indulge the hopes and aspirations of youth to the full extent to which his pure mind and loving spirit prompted.

It is curious to notice—as every little point about a great writer is interesting—what a dominion the key of A seems to have taken over Mendelssohn during his journey and stay in Italy. Three of his greatest works were planned or executed then, the 'Italian' and 'Scotch' symphonies and the 'Walpurgisnacht,' and of the three the first is in A major, and the last two in A minor.

Church and Organ Music.

AN INTERESTING BOOK.

To the goodly company of hymn-tuneologists must be added Mr. James T. Lightwood, the author of 'Hymn-tunes and their story' (Charles H. Kelly). Wisely avoiding the dry dissertational style, and telling his story in a pleasant, anecdotal manner, the newcomer has produced a volume of distinct value to the student of the subject, and, moreover, one that will be read with interest and pleasure by the general reader. While Mr. Lightwood generously acknowledges the labours of other workers in the same field, he gives many proofs of having been a diligent investigator himself. He says:

The information contained in these pages represents the result of many years' research. I have spent much time in the British Museum Reading Room, in the magnificent Dr. Henry Watson Library at Manchester, and in the various free libraries of the large towns, ever on the look out for old tune and psalmody books, ancient and modern. What has given me far greater enjoyment, however, has been to combine pleasure with research, and to go off on my bicycle to the villages and country districts, there to look up the oldest and most loquacious inhabitants, and hear from them their memories of the singing and the tunes of bygone days.

Here is enthusiasm of the right kind—painstaking and pleasure-getting information that is invaluable. No mere hack worker, this Lancashire bicycling hymn-tuneologist is to be commended for his investigating zeal, no less than for his narrative, so readily set forth in these four hundred pages.

Taking 'The German Choral' as the foundation of his superstructure, Mr. Lightwood builds the first storey of his 'story' with 'The rise of modern psalmody,' and upon this he places 'The psalmody of the seventeenth century' (Chapter III.), an interesting period which saw the productions of Ravenscroft, Andro Hart, and other old-world psalmodists. One of these was George Wither, whose first book, 'Hymnes and Songs of the Church' (1624?) was enriched by the compositions of Orlando Gibbons, including the familiar tune known as 'Angels,' or 'Angels' song.' In the dedication of his book—to the high and mighty Prince James, by the grace of God, King of Great Britaine!—Mr. Wither says: 'So I haue also labored to sute them [the hymns] to the nature of the subiet, and the common Peoples capacities without regard of catching the vaine blasts of Opinion. The same also hath beene the ayme of Master Orlando Gibbons (your Maesties seruant, and one of the gentlemen of your Honourable Chappell) in fitting them with tunes.'

In 1643 Mr. Wither issued a hymnal for private use entitled:

Haleluiah, or Britains Second Remembrancer . . . applied to easie Tunes to be Sung in Families.

In this 'Haleluiah' are to be found hymns suitable to be sung

When we put on our Apparell.
A hymne whilst we are washing.
When we enjoy the benefit of a fire.
Before we begin our work.
When we are at our labour.
When we put off our Apparell.
A Hymn for a House-warming.
For one whose Beautie is much praised.
For Lovers being constrained to be absent
from each other.

For a Widower, or a Widow delivered from
a troublesome Yoke-fellow.

For a Musician.

With withering irony the old psalmist adds above the last-named hymn:

Many Musicians are more out of order then their
Instruments: such as are so, may by singing this Ode,
become reprovers of their own untuneable affections.

Many of these hymns are assigned to one or other of the tunes from the psalter, e.g.:

Hymne xxix. When we Journey by Boat or Barge.
Sing this as the 4 Psalme.

Hymne xxviii. For a Widower, or a Widow delivered from a troublesome Yoke-fellow. *Sing this at the Lamentation.*

and so on.

The chapter on 'Psalmody in the eighteenth century' is no less ably treated, and special attention has been given to that rich store of hymn-tune lore—the Methodist revival of John and Charles Wesley. The agonising side of Christianity is exemplified in a hymn, which Wesley asked his followers to sing, of which the following is an extract, taken from 'Sacred Harmony':

assigned to a tune called 'Mourner's.' Sepulchral to a degree are the following lines, written by a 'so-called poet of small capabilities':

Hark! hark! 'tis a voice from the tomb:
Come, Lucy, it cries; come away,
The grave of thy Colin has room
To rest thee beside his cold clay.

to which Lucy replies:

I come, my dear Shepherd, I come;
Ye friends and companions, adieu!
I haste to my Colin's dark home
To die on his bosom so true.

Poor Lucy! Mr. Lightwood tells us that 'this lugubrious ditty was set to music by Dr. Morgan, and the melody seems to have taken John Wesley's fancy; for, in spite of the difference in metre, it was set to 'When I survey the wondrous Cross.' While in this interment region, reference may be made to a hymn-tune adaptation of the Dead March in 'Saul,' formerly associated with Dr. Watts's hymn, 'Hark! from the tombs, a doleful sound.' If objection be raised to such a perversion of Handel's immortal strain, no one could question the appropriateness of the name of the tune: it is called 'Cemetery,' and marked to be sung *Grave*.

The tune 'Miles's Lane'—named after the little court still existent near London Bridge (on the north side) in which a Meeting House once stood—is so closely associated with Peronnet's hymn, 'All hail the power of Jesus' name,' that it may come as a surprise to learn that these words have been set many times and in many ways. Mr. Lightwood gives an example in a tune designated 'Coronation,' which appeared in 'Walker's Companion to Dr. Rippon's Tune Book' (circa 1820). It is there given anonymously, but the

'composer' must have been a deep-dyed Handelian. Here is the Coda:

And crown Him, crown Him Lord of all, and crown Him Lord of all.

The remaining chapters of Mr. Lightwood's entertaining book include 'Some well-known eighteenth century' tunes; 'Some well-known composers'; 'A chat about old Methodist Tunes' (which contains much out-of-the-way information); 'The nineteenth century'; 'The names of tunes'; 'Adaptations and arrangements'; in addition to appendixes and indexes. As a sample of the kind of information herein set forth, we learn that Ewing's tune to 'Jerusalem the Golden' was originally in triple rhythm—we give the melody of the first four bars:

One of the most curious concoctions in the way of hymn-tune adaptations referred to in the book is that by John Bernard Sale (who ought to have known better) in his 'Psalms and Hymns for the Service of the Church.' As a fitting (or rather a misfitting) tune to the Easter Hymn, Mr. Sale dovetailed Beethoven's Romance in G (for violin) into portions of Handel's Hallelujah Chorus, with the following result:

(Melody and Bass only.)

To quote further from Mr. Lightwood's companionable book—which will be of great use as a book of reference—would be unfair. Enough has been said to induce those who are interested in a subject that is by no means exhausted to peruse these pages, which may be done with profit and not a little enjoyment.

The Rev. Arnold Duncan Culley, who has been appointed Minor Canon and Precentor of Durham Cathedral, was a former Norfolk and Norwich Scholar at the Royal College of Music. After holding the organistships of St. Peter's Church, Hammersmith, and Christ Church, Surbiton, he became organist-scholar of Emmanuel College, Cambridge. Upon his ordination he held the curacy of the Chapel Royal, Brighton, and in 1897 was appointed Deputy Priest-Vicar of Exeter Cathedral, and, three years later, sub-organist. The degrees and diplomas of Durham's new Precentor are B.A. and Mus. B. (1894), M.A. (1898), F.R.C.O. (1887) and A.R.C.M. (1889). At Exeter he conducted the Exeter Male-voice Choir, the Exeter Dramatic Society, and the Axe Vale Musical Society. Mr. Culley's published compositions include anthems, part-songs and songs.

Mr. Edwin H. Lemare is on his way, *via* America, to New Zealand, where he has been engaged by the Town Council of Wellington to give some recitals on the new organ which has recently been erected by Messrs. Norman & Beard. From New Zealand he will proceed to Melbourne to re-open the organ in the Town Hall and give twelve recitals. After visiting other towns in Australia, Mr. Lemare expects to return to England about October or November.

At the orchestral service held at Brixton Church on Sunday afternoon, March 4, Prof. Prout's new Orchestral Suite (for strings, clarinets and pianoforte) was produced. The pianoforte part was played by Mr. Welton Hickin, and Mr. Douglas Redman, organist of the church, conducted.

Mr. Robert Sharpe, organist and choirmaster of St. Mary's Church, Southampton, has recently been the gratified recipient of presentations from the rector and choir in commemoration of his twenty-five years' tenure of his office, and of the esteem in which he is held by his fellow-workers.

Dr. Warwick Jordan has just completed the fortieth year of his organistship of St. Stephen's Church, Lewisham, a length of service upon which he is to be warmly congratulated.

Handel's 'Passion of Christ' was sung at All Saints' Church, Hatcham Park, on Sunday, March 18, under the direction of the organist, Mr. C. T. Couch.

Dr. Herbert Brewer, organist of Gloucester Cathedral, has been elected an Honorary Member of the Royal Academy of Music.

ORGAN RECITALS.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Toccata in F, *Muffat*.

Dr. William Prendergast, Winchester Cathedral.—Voluntary for a Double organ, *Matthew Lock*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Concert Fantasia in D minor, *Stewart*.

Mr. Edward Potter, St. Stephen's Walbrook.—Prelude and fugue in F, *Spitta*.

Dr. G. H. Smith, Christ Church, Hull.—Toccata, *Dubois*.

Mr. Montague F. Phillips, St. John Baptist, Leytonstone.—Fantasia in D minor, *M. F. Phillips*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Sonata da camera, No. 1, *A. L. Peace*.

Dr. Eaglefield Hull, Parish Church, Huddersfield.—Ninth Sonata, *Merkel*.

Mr. Albert E. Workman, Wesleyan Church, West Kirby.—Allegretto, *Gambini*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Prayer and cradle song, *Guilmant*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Toccata in F minor, *Driffill*.

Mr. Herbert Hodge, St. Nicholas Cole-Abbey, E.C.—Cinq Antiennes, *G. Debat-Ponsan*.

Mr. W. J. Keech, Parish Church, Faversham.—Fantasia (the Storm), *Lemmens*.

Mr. H. F. Nicholls, Congregational Church, Pontypool.—Chanson d'été, *Lemare*.

Mr. Leonard K. Boseley, New College Chapel, Hampstead.—Grand chœur on a Gregorian tone, *Wolstenholme*.

Miss Kennedy, Christ Church, Constantinople.—Andante in A and Intermezzo, *Hollins*.

Mr. W. E. Fairclough, Metropolitan Church, Toronto ('Twilight Organ Recital').—Fantasia in F, *Best*.

Mr. C. H. F. O'Brien, Wardie United Free Church, Trinity, Edinburgh.—Marche Héroïque, *Saint-Saëns*.

Mr. H. Matthias Turton, St. Aidan's, Leeds.—Passacaglia, *Buxtehude*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. Richter Austin, Ascension Memorial Church, Ipswich, Mass., U.S.A.

Mr. Henry A. Beard, Saltley Parish Church, Birmingham.

Mr. E. Godfrey Brown, Parish Church, Penrith.

Mr. W. A. Montgomery, Parish Church, Gainsborough.

Mr. F. J. Pinn, sub-organist of Exeter Cathedral.

Mr. Nicholas Storey, St. Aidan's Church, South Shields.

Mr. Frederick J. Wagg, St. Paul's Parish Church, Camberley, Surrey.

Mr. Leonard Gowing, Deputy vicar-choral of St. Paul's Cathedral.

'BEAUTIES TRIUMPH' AT MR. PRIEST'S SCHOOL.

As a sidelight on the production of Purcell's 'Dido and Æneas' at Josias Priest's School at Chelsea, it is interesting to note, what appears so far to have been overlooked, that Purcell's opera was not the only musical work produced at the School. The British Museum contains a copy of a Masque, the words of which are by an obscure poet named Thomas Duffett (best known by his parody—'The Mock Tempest'—of the musical version of Shakespeare's play), the title-page of which is as follows:

BEAUTIES TRIUMPH; | a | Masque. | Presented by the Scholars of | Mr. Jeffery Banister, | and | Mr. James Hart, | At their | *New Boarding-School* | for Young Ladies and Gentlewomen, | kept in that House which was for- | merly Sir Arthur Gorges, | at Chelsey. | Written by T. Duffett. | —tutus, et intra | *Spem venie cantus*— | London, Printed in the year MDCLXXVI. |

Mr. Randall Davies, in his excellent history of Chelsea Old Church (1904, p. 131), says that Gorge's House stood just behind what is now Lindsey Row, between Beaufort Street and Milman's Row. It was sold (probably in 1664) to William Morgan, whose son Richard Morgan, of Marlies, in Essex, sold it, with a close adjoining, to Josias Priest. Priest, as we know from his advertisement on November 25, 1680, moved in that year into 'the great School-House at Chelsey, that was Mr. Portman's,' but the title-page of Duffett's Masque shows that four years earlier the School must have been in existence and kept by Banister and Hart.

Jeffrey Banister, probably a relation of the more celebrated John Banister, was appointed a Musician-in-Ordinary to Charles II. on December 24, 1663, and in 1668 his name occurs in a list of the King's 'four and twenty fiddlers' under Grabu. James Hart, 'a base from Yorke,' as he is styled in the Cheque Book, was sworn in as a member of the Chapel Royal on November 7, 1670. He died, aged

seventy-one, May 8, 1718, and was buried in the West Cloister of Westminster Abbey; in the latter part of his life he was a Gentleman of the Abbey Choir. He was the father of Philip Hart, a musician of some eminence in the 18th century, who successively held the posts of organist at St. Andrew Undershaft, St. Michael's, Cornhill, and St. Dionis Backchurch. Songs by James Hart are to be met with in several of Playford's publications ('The Banquet of Musick,' 'The Theater of Musick,' &c.), and a curious glimpse of him is obtained in the correspondence between John Baynard and Dr. Holder (*Sloane MSS.* 1388), relating to the latter's 'Treatise on the Natural Grounds and Principles of Harmony' (1694). In a letter dated March 20, 1694, Baynard says:

Your Present [of a copy of the Treatise] will be ready for Mr. Hart. . . . He is an honest, Ingenious man. I was formerly pretty well acquainted with him, and learnt a while of him: But I found him wedded to Mr. Birchenshaw's notions; viz. That all Musical Whole notes are Equall; and no difference of Half notes from one another, and that the Diversitie of Keyes is no more then the Musical Pitch higher or lower, or will pass for that without any great Inconvenience: your book may doe him a kindness, and rectify those mistakes in him.

In a later letter Baynard says:

Mr. Hart takes it so kindly from you that you thought him worthy of one of your Books, that he is almost transported; and said he values it more than he would do a present of ten Guinies from any body else.

It would be interesting if the music to Duffett's Masque could be discovered. The libretto is not at all a bad piece of work, and is certainly superior to that which Nahum Tate provided for Purcell's production at the Chelsea School. So far, I have only succeeded in tracing the music of three numbers. These are:

(1.) A Two-part song 'Let's love and let's laugh,' by John Banister, printed in Book II. of Playford's 'Choice Ayres and Songs' (1679).

(2.) 'When Beauty, arm'd with smiling Eyes,' a song, also by John Banister, in Book I. of the 'Banquet of Musick' (1688).

(3.) An anonymous setting of 'To the Grove, gentle Love,' in the second edition of D'Urfey's 'Pills' (1707).

WM. BARCLAY SQUIRE.

At the Westmorland Musical Festival, to be held at Kendal, April 25-28, the following works are to be performed: 'The Sun Worshippers' (Goring Thomas), 'Ode to the North-east wind' (Cliffe), 'Rhapsodie' (Brahms), 'O Light Everlasting' (Bach), and 'Messiah.' These have all been diligently practised for months past by Mr. A. H. Willink, the honorary chorus-master of the Festival, which will be conducted by Mr. Henry J. Wood, and at which the Queen's Hall Orchestra will co-operate with the local combined choirs. The Princess Christian has not only given her patronage to the Festival, but has announced her intention of presenting the competition prizes on April 28.

Southport, following in the wake—may we not say the 'wide-a-wake'?—of Morecambe and Blackpool, has resolved to hold an annual musical festival of the competitive type. The initial experiment is to take place on July 6 and 7, with Dr. Varley Roberts and Dr. W. G. McNaught as adjudicators. There will be the usual competitions for all classes, vocal and instrumental, and the Honorary Secretary is Mr. Fred. W. Jackson, from whom copies of syllabus may be obtained upon application.

Reviews.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. II.

[Macmillan & Co., Ltd., 1906.]

English musicians may congratulate themselves that on the completion of this work they will be in possession of a musical dictionary superior to anything that has been attempted in any language. The work with which one naturally compares it is that known as Mendel's *Conversations-Lexikon*. This undoubtedly contains a larger amount of printed matter, the excess being mainly caused by the number of biographical articles, which in many cases will be found to be simply translations from the 'Biographie Universelle' of Fétis. The Dictionary of Riemann suffers from too great compression, while both these German works have a certain dryness from which the English volumes are happily free.

The real excellence of a work of reference can only be estimated by use, and this we claim to have given to the original edition. We fully recognize its many merits—its errors were mainly those of omission. In the new edition these have been rectified, and we have made a number of 'dives' with unvarying success. The difficulties of such a work are those of selection and proportion. The late Sir George Grove appears to have been too easy, and to have allowed certain of his contributors undue freedom. The present editor has succeeded in keeping his large body of contributors well in hand, at the same time allowing them ample scope where the subject demanded extended treatment. On a matter of relative importance no two opinions are likely to agree, but for ourselves we cannot help expressing the feeling that in many cases the notices of singers are treated with undue importance. The present volume extends from F to L, occupying nearly half as much space again as the original work, but this includes two long and important articles on Musical Histories and Libraries, which formerly found their place under M. The experience of indexers and cataloguers is that the letters A to K cover half the space in a work of this nature; we are a little puzzled therefore as to how it can be extended to five volumes as announced. We believe that the number of new or re-written articles amounts to over 450. But it is not by mere figures that its excellence can be estimated; the whole work appears to have been subjected to a thorough revision. It will be remembered that in the first edition, the year 1430 A.D. was given as the date of departure. This we thought at the time a wide limit, as ruling off much controversial matter, although we believe it was not strictly adhered to, for certainly an article on the system of notation invented by Hucbald found a place in the supplement. This limit is now tacitly abandoned, and we have an elaborate article on Greek music from the pen of Mr. H. S. Mercur, with the addition of an excellent bibliography of the subject. Having adopted this new departure it is curious that the names neither of Alypius, Aristoxenus, nor Euclid occur in their alphabetical position, nor does the great guide of early musicians, Boethius, find a place. The medieval writers are now better treated. There is one trifling point in arrangement which may occasionally perplex those who consult it. In German names the modified vowel is treated as though the word was spelt out; for instance Gaisbacher precedes Garfori, as though it were written Gaensbacher. We are not saying that this is wrong. German practice seems to vary, but we think the British Museum rule of writing the name in full is the better plan, especially as the title of every article is printed in capitals.

In the quarter of a century which has elapsed since the previous edition many musicians have come to the front, while many others have been removed from active life. Of the former we have not detected any serious omissions. Among those whose loss we lament a foremost place of right belongs to the name of the late Sir George Grove, to whom the original conception of this work is due. Most of our

readers will be acquainted with the delightful biography which Mr. C. L. Graves has written of that distinguished and versatile man. It was most fitting therefore that the notice should be entrusted to one so pre-eminently qualified. The result is a most happy appreciation of Sir George's labours.

Among the subjects which are now treated with more detail, is that of the English madrigal composers. Most of the articles on these musicians have been revised or re-written by Mr. G. E. P. Arkwright, whose labours in this department are well known, and coming to a slightly later date, he has thrown much light on the five members of the Ferrabosco family, the individual members of which it has always been so difficult to distinguish. Another branch of knowledge which was inadequately treated in the previous edition—that of the early English music printers—has now been undertaken by Mr. F. Kidson, whose knowledge of the subject is unrivalled. We are also indebted to him for an exhaustive bibliography added to the article on Irish Music. Questions of Ritual and early Church Music were treated at great length in the old edition by the late Mr. W. S. Rockstro. These we think have been somewhat cut down, while further matter has been supplied by the Rev. W. H. Frere, the principal editor of the Plain Song Society's publications. The descriptions of the various wind instruments have been revised and added to by the well-known authority Mr. D. J. Blaikley, and while the original article on fingering considered that of keyed instruments alone, there are now added elaborate articles on the fingering of stringed instruments by Mr. E. Krall, and of wind instruments from the pen of Mr. Blaikley.

We have already mentioned the articles on Musical Histories and Libraries. These have both been corrected and brought down to date. For the latter article, which is very comprehensive, we are indebted to Mr. W. Barclay Squire, with the exception of the portion referring to America, for which Mr. H. E. Krehbiel is answerable. It is pleasant to find the son and daughter of the late Sir John Stainer inheriting their father's zeal for music. They both contribute valuable matter, and Miss Stainer's article on Goudimel is of special interest. In the absence of any list of the articles written by the several contributors—this we have no right to expect until the completion of the work—it is somewhat laborious to trace them, but we have detected some excellent articles on Russian composers by Mrs. Newmarch. We are glad to find that the original notice of Hummel has been suppressed. The author of the present article, Mr. Duncan Hume, has a much fairer appreciation of Hummel's standing, and an adequate knowledge of his compositions. In the article on Leonardo Leo, Mr. E. J. Dent gives us the results of his original investigations into the music of that period, and what is of great value an extensive list of Leo's works. We ought also to mention the Rev. F. W. Galpin's article on the Water Organ (*Hydraulus*). The subject has been such a bone of contention that one hesitates to commit oneself to any opinion on it, but at least Mr. Galpin succeeded in making a working model, which many of us have heard, on the principles which he has adopted.

We have named a few only of the more prominent additions. The list might be indefinitely extended, but space runs short. What has always struck us is the eminently readable character of the work. Open it where you will, you at once become interested, and will shut it with regret. This is a quality which the German writer with all his accuracy and learning seems unable to acquire. For example, one lights on the article 'Gymnastics'—a word it would hardly occur to one to look for—to find a most interesting article by the editor on the mechanical means of training the hand. This involves an account of J. B. Logier and his famous chiroplast, and details of the controversy which convulsed the musical profession. We are then led on to Schumann's unfortunate attempt to obtain independence of the finger, and a description of the *Digitorium* and the *Virgil Practice Clavier*. Another unexpected but most welcome article is that on Hickford's Room by Mrs. Harrison, the details of which must have cost enormous research in collection. The result is virtually a history of a very little known period of musical life in London, for which we are grateful.

PART-MUSIC FOR MALE VOICES.

The phantom host. Choral ballad for men's voices. English words by the Rev. Canon Gorton. Music by Friedrich Hegar. (Op. 17.)

As torrents in Summer. Words by Longfellow. Music by Edward Elgar.

To Celia. Words by William Whitehead. Music by C. Lee Williams.

Give a man a horse he can ride. Words by James Thomson. Music by C. Harford Lloyd.

[Novello & Co., Ltd.]

A gruesome story is related in 'The phantom host.' In January, 1719, the Swedish General Armfield started to march from Norway to Sweden with ten thousand men. The way lay across the Tydal mountains, and the cold was so intense that only 500 men reached the country of their destination. The ballad tells how the soldiers staggered and fell on the icy earth and 'died where they fell, one by one,' and how

'The wild beasts gather from cavern to wood,
Awaiting that haggard band.'

The tragic intensity of the poem has been realised by the composer, who has treated it dramatically and, be it added, in a manner that demands real dramatic perception from the singers. Under such conditions the little work would prove very effective, for the part-writing is well laid out for the voices and the harmonic scheme is well considered.

'As torrents in Summer' is an arrangement for men's voices of the four-part chorus in Sir Edward Elgar's cantata 'King Olaf.' In its new form it will doubtless be welcome to male-voice choirs, for it is most excellent music.

How many composers have set William Whitehead's poignant lines? It would be difficult to answer that question, but Mr. C. Lee Williams's 'To Celia' (*Je ne sais quoi*), may be ranked with the best achievements. The humorous spirit of the song is immediately suggested by the opening phrase, 'Yes, I'm in love,' being declaimed in unison *fortissimo*, and contrasted by the soft, confidential delivery of the third line beginning 'And yet I'll swear.' The meditative sentences are treated with equal happiness, being made to provide effective contrasts. In truth, 'To Celia' is a right merry ditty.

The manly and romantic sentiment of James Thomson's lines 'Give a man a horse he can ride' have been allied to bold and breezy music by Dr. Harford Lloyd, and the little work, if sung with due spirit, cannot fail to have an exhilarating effect on an audience and, indeed, upon the interpreters of these attractive strains.

The Erl-King. English words by Sir Walter Scott. Set to music for chorus and orchestra by H. M. Higgs.

[Novello & Co., Ltd.]

Mr. H. M. Higgs's setting of Goethe's familiar poem may be warmly recommended to amateur choral societies, both small and great. The poetic atmosphere of the ballad is cleverly suggested in an instrumental introduction, which may be said to represent the gloom of the forest and its supernatural visitants, also the storm through which the father rides with his sick child. The vocal part is commenced by the tenors and basses, singing in four parts. The words of the child are given throughout the poem to the female voices, and the sentences of the malignant phantom to the tenors and basses, while to the full choir is entrusted the narrative portions. By this means, no less than by adept characterization in the music, interesting variety and effective contrasts are obtained. The valuable aid to continuity supplied by the rhythm of the galloping horse is made to contribute to the dramatic element, and many deft touches testify to the composer's skilled musicianship.

BOOKS RECEIVED.

The elements of voice-production and singing. By Thomas Ely. Pp. iv. and 30; 1s. 6d. (Breitkopf & Haertel).—*Mastersingers.* (New and enlarged edition.) By Filsen Young. Pp. 9 and 216. (E. Grant Richards).—*Italian self-taught.* (Third and enlarged edition, including Musical terms.) By C. A. Thimm. Pp. 120; 1s. (E. Marlborough & Co.).—*A history of Irish Music.* (Second edition.) By W. H. Grattan Flood. Pp. xv. and 353. (Dublin: Brown & Nolan, Ltd.)

Obituary.

Russian music has sustained a loss by the recent death of ANTONY STEPANOVICH ARENSKY, at the early age of forty-five. Born at Novgorod on July 31, 1861, he studied harmony and composition with Zikhe, and subsequently with Rimsky-Korsakov at the St. Petersburg Conservatorium. Appointed professor of harmony and counterpoint at the Moscow Conservatorium in 1882, Arensky subsequently became a member of the Council of the Synodal School of Church Music in that city, and for seven years conducted the Russian Choral Society there. From 1894 to 1901 he held the directorship of the Imperial Chapel at St. Petersburg. He composed three operas, 'A dream on the Volga' (1890); 'Raphael' (1894); and 'Nal and Damayanti' (1899); and two Symphonies, in B minor (Op. 4) and A minor (Op. 22). In England Arensky is best known by his songs and piano-forte pieces, and especially by his Pianoforte trio in D minor (Op. 32), a work charged with deep feeling and dedicated to the memory of Charles Davidoff, the eminent violoncellist, who died at Moscow in 1889. To the theoretical literature of music Arensky contributed a treatise on Harmony and one on Form in vocal and instrumental music.

We record with regret the death of Mr. WILLIAM WEST, which took place on January 24, at 119, Bethune Road, Stamford Hill, aged seventy-five years. A much esteemed professor of music and founder (in 1863) of the North-east London Academy of Music, Mr. West was the father of Mr. John E. West.

MR. ALFRED J. SUTTON, the doyen of the musical profession in Birmingham, died on February 17, in his seventy-ninth year. He was conductor of the Amateur Harmonic Association from its formation in 1855 to 1877, and for eighteen years he was joint chorus-master with Mr. Stockley to the Birmingham Triennial Festivals. Mr. Sutton was also known as a composer. His widow, formerly a popular soprano singer, took part for many years in the concerted music in 'Elijah,' and other works at the Birmingham Musical Festivals.

The death of Mr. CHARLES LUNN took place on February 28. His speciality was the voice, a subject upon which he was a prolific and strenuous writer, his principal work being 'The philosophy of the voice,' which first appeared in 1874. Mr. Charles Lunn, who was a brother of the late Rev. J. R. Lunn, was born on January 5, 1838, at Birmingham, where he continued to reside till he removed to London in 1895, where he died.

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It was with much astonishment that I read in your issue of December last a letter signed 'One who would assist,' in which, while deploring the lack of music teachers in this State, the writer endeavoured to urge teachers to come out here to the Eastern goldfields for the practice of their profession. Much of the information contained in the letter was to a great extent misleading, and I think it would be just as well if some of the statements were corrected.

Your correspondent says that no capable teacher of singing is to be found in this State. Apparently he (?) has either never taken the trouble to inquire for them, or he is ignorant of the qualifications necessary to teachers of voice culture. Perhaps the goldfields are not so well supplied as Perth; but at present there are several good teachers at Kalgoorlie and Boulder City. The reason there are not so many is easily explained. On account of the extremely trying climate, a great number of the children are sent away to Perth or to the other States to be educated, and in the case of the adult population, like that of most gold-mining centres, it is always, more or less, on the move.

As to the statement that a good man might make easily £500 to £800 a year, that is quite absurd, £300 to £400 being quite a large income for a teacher. Besides, the cost of living on the goldfields is something enormous—fully three

times as much as in Perth, where living is more expensive than in the other States.

I enclose a cutting from one of the leading dailies here, and this, perhaps, may induce anyone who has been carried away by the *couteur de rose* prospects set forth by 'One who would assist' to carefully consider all sides of the question before making up his mind to run the risk of making a start in the fields. One other thing which would well-nigh break the heart of an English musician is the standard of music here, classical or high-class music scarcely ever finding a hearing, except among a few of the more accomplished people, the majority certainly preferring the musical comedy song or the coon ditty.

Trusting you may find room for this letter in your widely-read columns,
I am, yours truly,
Perth, West Australia.

RUBATO.

[The cutting above referred to is contained in the *Morning Herald* of January 13, under the heading 'Music and the Drama,' and reads as follows—E.D. M.T.]:

It would appear that some of the residents of this State, in spite of their apparently musical proclivities, are most remarkably and lamentably ignorant as to the standard of musical instruction imparted here. Even a slight knowledge of the results of the examinations held annually might be accepted as proof that good, sound work is being carried on, for it is extremely unlikely that any privileges would be extended to candidates in this State in preference to others.

THE CHURCH MUSIC SOCIETY.

The Church Music Society was formally constituted at a meeting held at the Church House on March 20, under the presidency of Mr. W. H. Hadow. The Chairman, in his opening remarks, said that the objects of the Society are (1) to collect and reprint in a cheap form the best of those anthems and services which are at present not readily accessible; (2) to prepare classified lists of the best ecclesiastical compositions, arranged according to their difficulty and their suitability to various occasions; (3) to furnish, when asked, such information as may be needed on questions of selection or performance. The Society does not intend to impose any opinion or to show partisanship for any particular school, or century, or style: its whole object is to gather the best ecclesiastical music of all styles and to make it available for different uses and for different kinds of choir. Its range will include the simplest as well as the most complex works, old as well as new, familiar as well as unknown, and it is hoped that the collection when completed will form a corpus of our best church compositions which all may consult who will. Works for which sufficient provision has been made already will, of course, be included in the lists, with a statement showing where they are published and at what price they can be obtained.

Earl Beauchamp proposed and the Bishop of Bristol seconded the election of the Bishop of Winchester as President, and an executive committee was appointed to carry out the work for the first year. The six elected members of the committee are: Dr. H. P. Allen, Dr. P. C. Buck, Dr. H. Walford Davies, Mr. J. A. Fuller Maitland, Dr. C. W. Pearce and Mr. W. H. Hadow (Chairman), with instructions to elect six more members who shall be as widely representative as possible of the different interests involved.

The constitution of the Society was then agreed to. It includes three classes of members: (1) Life members, who give a donation of not less than £5; (2) Subscribing members, who pay a subscription of 5s. per annum; (3) Acting members, consisting of precentors, incumbents, organists, choirmasters, and all who are responsibly engaged in the practice of church music—who may be admitted to membership without payment of any donation or subscription. All three classes of members will have the privilege of purchasing the publications of the Society at a reduced rate. Miss Gregory, the Deanery, St. Paul's, E.C., and the Lady Mary Forbes Trefusis, 68, Chester Square, S.W., are the secretaries of the Society.

MR. GATTY'S 'GREYSTEEL.'

(BY OUR SPECIAL CORRESPONDENT.)

The most important event in the 'University Opera Week' at Sheffield, under the management of the Moody-Manners Opera Company, which lasted from February 26 to March 4, was the first production on any stage of a one-act opera by Mr. Nicholas Gatty, to a libretto by his brother, Mr. R. Gatty, the full title of which is 'Greysteel'; or, the Baresarks come to Surnadale. This was given on March 1, at a matinee, and the programme was filled out with a performance of Gounod's 'Philémon et Baucis.' The new opera, although it is in a single act, is of no slight importance whether dramatically or musically. The plot is derived from Dasent's translation of the Icelandic saga, 'Gisli the Soursop,' and tells how Ingibjorga, the wife of Ari, son of Thorkel, was beloved by her husband's brother, Gisli; her thrall, Kol, is the possessor, or keeper, of a magic sword forged by dwarfs, and called 'Greysteel'; but when Ari has todefined his house and his wife from the onslaught of the chief of the Baresarks, Bjorn the Black, he refuses to take with him the sword which Kol rather reluctantly offers, and is accordingly slain by Bjorn. From Kol's reluctance to offer him the sword, from Ari's admission that his object in consenting to fight single-handed is rather to enhance his own reputation than to ensure his wife's security, and from other hints, we gather that the marriage is a loveless one, and so we are prepared to sympathize with Gisli, who has a long and very elaborate solo on returning to the home of his forefathers. At the end of this there is rather a curious episode, in a scene in which Ingibjorga artfully finds out the secret of his love, and then turns upon him as a traitor to his brother. Soon afterwards Ari's dead body is carried in, and Gisli apostrophizes it with vows of vengeance against his slayer. This nobility of soul moves Ingibjorga to confess her love for Gisli over Ari's corpse, and as the custom of the time directs that a dead man's chattels are to pass to his next of kin, the way to the union of the lovers is made plain; Kol is delighted to lend 'Greysteel' to Gisli, who kills Bjorn with it, and wins Ingibjorga for his wife.

The story is carried on in a kind of alliterative verse nearly akin to the *stafurim* in which the Wagnerian trilogy is written; as the characters wear the costumes associated in most people's minds with the personages of the 'Nibelungen,' it is inevitable that some of the less discerning judges should be ready to label the music as an imitation of Wagner. Nothing could well be further from the truth; Mr. Gatty is a man of his age, and he scores for a big orchestra, not disdaining to tread those paths of dramatic verisimilitude, orchestral richness, and declamatory writing for the voice, which Wagner was the first in modern times to clear. But neither in the cast of his melodies, nor in the way they are treated, is there anything derived from Wagner. His power of developing his themes (such as the beautiful and taking phrase identified with the sword) is derived far more surely from the classical masters than from Wagner, and though very few modern writers for the stage, except Wagner, have contrived to exercise so much power of building up great climaxes and to foresee the end of a scene from its beginning, yet Mr. Gatty's way of getting a culminating effect is quite different from Wagner's, and far more like Sir Hubert Parry's. Mr. Gatty writes for the stage with wonderful ease and certainty of effect, and all his great moments 'come off,' and hold the audience intensely interested in the story, although the story in itself is perhaps not the most interesting that could be imagined, as well as being a little deficient in conciseness. The charming song in which Kol, the thrall, reveals himself as the faithful dependant and the eager guardian of the sword, is worked up to a fine ending; but better still is the sustained interest of the long song for tenor solo, in which Gisli enters and declares to the audience his love for Ingibjorga. This is by no means easy to sing, but is masterly in design, and very surprising in cumulative effect. It is the sort of *scena* in which Jean de Reszke would have made a thrilling impression. Both these characters are finely individualized, and so also is Ingibjorga, whose utterance of a kind of dirge over her husband's body is a very fine moment; she enlists our sympathies from the beginning, and holds them to the end. The masterly orchestration of the whole, and

particularly the noble funeral march, in which two tubas are employed, deserves mention.

The whole performance, under the direction of Mr. Harrison Frewin, reached a remarkably high standard of excellence, but the chief success was made in the character of Ingibjorga by Miss Enriqueta Crichton, who displayed great dramatic power, strong individuality, and very considerable vocal skill; with more experience in this trying style of music she will learn to avoid the easily pardonable defect of giving herself away in the earlier scenes, and so being obviously a little too tired at the end to give the full effect to the music. She was a most picturesque figure, and her gestures were always graceful and appropriate. Gisli was well played by Mr. Charles Carter, a young tenor of remarkable ability, whose voice was well suited in the music. Mr. Marshall Vincent brought out all the subtlety of the part of Kol, and the parts of Ari and Bjorn were quite adequately filled by Messrs. H. van Lachterop and George Neilson. The chorus, made up of the choirs of the 'A' and 'B' companies combined, were remarkably good, and the stage-management, though not perfect, was creditable. The success of the opera was unequivocal, the composer being called before the curtain at the close and warmly applauded.

ROYAL CHORAL SOCIETY.

Gounod's sacred trilogy 'The Redemption' was performed at the Royal Albert Hall on Ash Wednesday, February 28. The choruses were finely sung by the Society under the direction of Sir Frederick Bridge, the number 'From Thy love as a Father,' in which Miss Agnes Nicholls was the soloist, in particular being impressively rendered. The remaining soloists were Miss Edith Patching, Miss Alice Lakin, and Messrs. John Coates, Daniel Price and F. B. Kanalow. Mr. H. L. Balfour presided at the organ with his customary skill and judgment.

The first performance of Elgar's 'Dream of Gerontius' at the Royal Albert Hall attracted a large audience on March 22. The size of the building militates against the subtleties of the work making their full effect, but on the other hand the broadly designed choruses acquired additional force and grandeur by the volume of tone engendered by so large a force of executants, and the refinement of the choral singing imparted peculiar impressiveness to soft and mystical passages. The soloists were Madame Kirkby Lunn, Mr. William Green and Mr. Ffrangcon-Davies, on whose singing it is unnecessary to comment. Sir Frederick Bridge conducted, and is to be warmly congratulated upon so effective an interpretation of this exacting work.

THE PHILHARMONIC SOCIETY.

The first concert of the ninety-fourth year of the Society's existence brought forth a quasi-novelty in the Symphony in G (Op. 23) by Herr Felix Weingartner, who conducted it. The work is clear and concise in its thematic material and development, its most attractive features being a dainty *Vivace scherzato*, charmingly scored, and an *Allegro vivo* (the last movement) most exhilarating in its verve and brightness. The symphony and the conductor-composer were very warmly received. Two overtures, 'Macbeth' (Sullivan) and 'Husitská' (Dvorák), completed the purely orchestral features of the programme. Madame Teresa Carreño gave a magnificent interpretation of Rubinstein's Pianoforte concerto in D minor, in addition to playing a group of Chopin pieces with infinite charm; Mr. Frederic Austin sang 'Wotan's Abschied und Feuerzauber' from 'Die Walküre.'

Brahms's C minor Symphony and Sir Charles Stanford's second 'Irish Rhapsody' were included in the programme of the second concert, at which Mr. Emil Sauer gave a brilliant rendering of Beethoven's Pianoforte concerto in E flat. The vocalist was Miss Marie Brema, who sang the closing scene from 'Götterdämmerung.' Dr. Frederic Cowen conducted, with his well-known resourcefulness, both concerts, which took place on February 27 and March 15 respectively at Queen's Hall. The analytical programmes of these concerts, which, since the season of 1885 have been contributed by Mr. Joseph Bennett, are now written by Mr. F. Gilbert Webb and Mr. Edgar F. Jacques.

LONDON SYMPHONY ORCHESTRA.

Overture, Leonora, No. 3	Beethoven.
Polonaise (Op. 22)	Chopin.
Solo Pianoforte—M. Léon Delafosse.	
Serenade for String Orchestra	Mozart.
Pianoforte Solos	Schumann.
Rhapsody, No. 13	Liszt.
Symphony No. 5, in E	Tchaikovsky.

The first appearance in London of Mons. Wassily Safonoff was looked forward to with considerable interest, and some misgiving as to whether his method of conducting without a baton was a pose intended for effect on the audience. But all doubts on this point were agreeably dispelled after the exceptionally brilliant performance of the 'Leonora' overture No. 3, which commenced the programme. It was clear that Mons. Safonoff had fine conceptions, and that he had the power to impose his ideas on the plastic material before him. The orchestra seemed to glow with enthusiasm and to be held literally in the hollow of the conductor's hands, a venerable remark that may be very appropriately used in this connection. Of the delightful performance of Mozart's Serenade for strings we write elsewhere (see p. 242). The Symphony was played with almost overpowering effect. Mons. Safonoff seemed to be in entire sympathy with this truly magnificent work. It is not always safe to compare performances, but we think we are justified in saying that this performance was the most impressive that has been heard in London. Whether Mons. Safonoff's plan of conducting would do for all sorts and conditions of orchestras is doubtful. There was seldom any distinct indication of the pulsation so necessary to note when players count time, but rather a highly suggestive treatment of the Polonaise. M. Léon Delafosse gave a good performance of the Polonaise. The concert took place at Queen's Hall on February 22.

QUEEN'S HALL SYMPHONY CONCERTS.

VISIT OF THE LEEDS CHORAL UNION ON MARCH 3.

Gesang der Parzen ('Song of the Fates'), for Six-part Chorus and Orchestra (Op. 89)	Brahms.
Taillefer (Ballad by Ludwig Uhland), for Solo Chorus, and Orchestra (Op. 52)	Strauss.
(First performance in London.)	
Choral Symphony	Beethoven.

The fact that all tickets for this concert were sold a week before the event proved the interest taken by the public in the enterprise shown by the Queen's Hall Orchestra managers in bringing the Leeds Choral Union to London. This choir enjoys a great reputation, and now that it is trained by Dr. Coward it may be able to beat its own record. At the performance under notice the chief characteristics exhibited were the fine resonant tone, the unity and certainty of the execution, and the delicacy and force of the expression. There was, perhaps, hardly the rhythmic elasticity, high colour, and exciting intensity of expression which have earned the Sheffield choir its prominence, but this comparison implies no inferiority. Brahms's work was conducted by Dr. Coward, who secured a good all-round performance.

Taillefer was conducted by Mr. Henry J. Wood. It can scarcely be said to have made a deep impression, although the execution of the work was often magnificent. Whether passages that seem dull and inconsequent are so because of the limitations of the listener rather than of the work it is hard to say. That there are flashes of inspiration in the music is undeniable, but we cannot help thinking that audiences will have to be educated a good deal before they can frankly appreciate this specimen of the Strauss idiom.

The ninth Symphony, which was also conducted by Mr. Wood, was well performed, but without special distinction. The first movement lacked spirituality and was almost uninteresting. There seemed to be some lack of unity, which may have arisen from the fact that the members of the Orchestra were rather straggled out of their accustomed places to make room for the choir. But the *Scherzo* was brilliantly performed, and the choir in the final movement sang splendidly. The soloists were Miss Perceval Allen, Miss Jessie Goldsack, Mr. Henry Turnpenney and Mr. Montague Borwell.

To my request and earnest cry.

April 1, 1906.

ANTHEM FOR GENERAL USE.

Paraphrase of

Psalm cxix. 169, 170, 173, 174.

Composed by SAMUEL SEBASTIAN WESLEY.

Edited by EDWARD C. BAIRSTOW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. *mf*

SOPRANO.
To my . . re - quest and earn - est cry . . At - tend, at -

ALTO.
To my re - quest and earn - est cry At -

TENOR.
To my re - quest and earn - est cry . . At - tend, at -

BASS.
To my re - quest and earn - est cry At - tend, at -

Moderato. $\text{♩} = 88.$

Gt. mf legato.

mf

- tend, O gra - cious Lord! In - spire my heart . . with heav'n - ly

mf

- tend, O gra - cious Lord! In - spire my heart with heav'n - ly

mf

- tend, O gra - cious Lord! In - spire my heart . . with heav'n - ly

mf

- tend, O gra - cious Lord! In - spire my heart with heav'n - ly

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skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

cord - ing to Thy word. Be -

cord - ing to Thy word. Be -

cord - ing to . . Thy word. p

cord - ing to Thy word. Let my re - peat - ed pray'r at last, . .

fore . . Thy throne, Thy throne ap - pear; Ac - cord - ing to Thy plight ed

fore Thy throne, Thy throne ap - pear; Ac - cord - ing to Thy plight ed

Ac - cord - ing to Thy plight ed

Ac - cord - ing to Thy plight ed

senza Ped.

April 1, 1906.

dim.

Ac dim.

Ac dim.

Ac dim.

Ac

p

Be

Be

p

p

p

p

dim.

p

KUM

The Musical Times,

TO MY REQUEST AND EARNEST CRY.

April 1, 1906.

f *dim.* *Ac dim.* *Ac dim.* *Ac dim.* *Ac*

word To my re - quest, to my re - quest, draw near, . . ac - cord - ing

word To my re - quest, to my re - quest draw near, . . to

word To my re - quest, to my re - quest draw near, . . to

word To my re - quest, to my re - quest draw near, . . to

f *Gt.* *Ped.*

dim. *dim.* *dim.* *dim.* *dim.* *Gt. mp* *Sw.* *p*

to Thy plight - ed word to my re - quest draw near.

my re - quest, to my re - quest draw near.

my re - quest, to my re - quest draw near.

my re - quest, to my re - quest draw near.

p *dim.* *p* *Sw.* *dim.* *p*

Let Thine al - might - y arm ap - pear, And

Let Thine al - might - y

Let Thine al - might - y

bring, and bring . . me time - ly aid ;

And bring . . me time - ly aid ;

arm ap - pear, And bring me time - ly aid ; For I . . the laws . . which

arm ap - pear, And bring me time - ly aid ;

mp My heart's free choice, free choice hath made, For I . . the

mp My . . heart's free choice hath made, For I . . the

mp Thou hast or - dain'd, *mp* My heart's free choice hath made, *mf*

mp My . . heart's free choice hath made, *mf* The

mf *Gt.*

senza Ped. *Ped.*

laws . . Thou hast or - dain'd, My heart's free choice, . . free choice hath

laws . . Thou hast or - dain'd, . . Free choice, my heart's free choice hath

mf Thou hast or - dain'd, *f* My heart's free choice, my heart's free choice hath

laws . . Thou hast or - dain'd, My heart's free choice, my heart's free choice hath

dim. *p*

made; Nor com - fort knew but what . . Thy laws, Thy sa - cred, sa - cred

dim. *p*

made; Nor com - fort knew but what Thy laws, Thy sa - cred laws af -

dim. *p*

made; Nor com - fort knew but what Thy laws, Thy . . sa - cred

dim. *p*

made; Nor com - fort knew but what Thy laws,

dim. *p* *Sw.*

laws af - ford, nor com - fort knew but what Thy laws . .

ford, Thy sa - cred,

laws af - ford, Thy sa - cred,

p

but

p

af - ford, nor com - fort knew . . but what

sa - cred laws af - ford, nor com - fort knew . . but what

p

sa - cred laws af - ford, nor com - fort knew . . but what

p

what Thy laws af - ford, nor com - fort knew . . but what

senza Ped.

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Ped. 32 ft.

sa - cred laws af - ford.

sa - cred laws af - ford.

sa - cred laws af - ford.

sa - cred laws af - ford.

dim. e rall.

* The Editor has added the Soprano and Tenor parts from this point to the end.

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ALEXANDRA PALACE CHORAL SOCIETY.

'THE APOSTLES.'

This Society continues to flourish under the directorship of Mr. Allen Gill. It has become now an important factor in the musical life of the metropolis. It is boldly and ably managed, and as a consequence has attracted the cream of North London chorists. A curious newspaper-born convention regards Muswell Hill as not London proper, and so what goes on there is stamped as suburban, and consequently as necessarily not important. Yet for millions of Londoners it is easier to reach the Alexandra Palace than it is the Albert Hall. The most recent achievement of this Choral Society was a performance of Elgar's great work 'The Apostles,' which was given on March 10. The interest excited may be measured from the fact that the audience numbered 4,000 persons. The choir sang remarkably well, notwithstanding that this was their first attempt at the work. Some of the effects were imposing—the opening chorus especially—but the last part of the work was apparently not so well known. Choralists generally are not yet accustomed to Elgar's peculiar style of treating the chorus, and probably it will be some years before they can be expected to sing such music as freely as they now sing the works of Handel and Mendelssohn.

The band was large and fairly competent, if not first-rate. It consists to a considerable extent of amateurs, stiffened by the best professionals. That a band so constituted could perform this difficult work so highly creditably was proof of its general competence. The best soloists were engaged. Mr. John Coates sang the part of St. John with fine expression, and Mr. Charles Knowles, whose fine bass voice is now becoming familiar to choral society audiences all over the country, was a dramatic and fervent Judas. Mr. Frangcon-Davies took his usual part with his usual success, and Miss Alice Lakin and Miss Ethel Lister also did very well. To many who desire to see native conductors dealing adequately with large resources and complicated art works, the success of Mr. Allen Gill was one of the most satisfactory features of this performance.

London Concerts and Recitals.

TWENTIETH CENTURY MUSIC.

The programme of Miss Mary Cracroft's concert, which took place on February 24 at Eolian Hall, was thoroughly up-to-date, consisting as it did of 20th century compositions. There are, on the other hand, some concert-givers who entirely favour old music, but either extreme should be avoided; *medio tutissimus ibis*, wisely remarked Ovid. Then, apart from such consideration, it is difficult to hear a number of new songs and pieces and form a definite opinion as to their value. First impressions can, however, be recorded. After two characteristic lieder by Richard Strauss came a Sonata in D minor (Op. 22) for violoncello and pianoforte by Ludwig Thuille, composer of the opera 'Lobentanz'; the thematic material and the workmanship were good, yet the music on the whole appeared laboured. There were three songs and three pianoforte solos by Debussy, the French composer, whose music, since the production of his 'Pelléas et Mélisande' at Paris in 1902, has attracted considerable attention and also provoked no little discussion. The songs and pianoforte solos heard at the concert in question all strike one as often peculiar, and, especially the pianoforte pieces, extravagant, and yet they are sufficiently interesting to induce one to make further acquaintance with the composer. Some Preludes for pianoforte by Rachmaninoff proved effective rather than original. The artists were Miss Mary Cracroft, herself a clever pianist, Mr. Carl Fuchs, a good violoncellist, and the vocalists Miss Gladys Horsford and M. Carlos Ronzevalle, who deserve commendation. The accompanist was Mr. W. G. Spencer.

Mr. Isador Epstein created a favourable impression at his pianoforte recital on March 8 at Eolian Hall. In *fortissimo* passages he sometimes overstruck his instrument, and his phrasing at such times was more excited than clear, but his playing possessed significance, and he seemed to be thinking in the mood of the music he played.

MR. CHARLES WILLIAMS'S CONCERTS.

At the two orchestral concerts conducted by this estimable musician, he had the invaluable co-operation of the London Symphony Orchestra, and on each occasion unbackneyed programmes were presented. On February 26 an admirable performance of Brahms's Symphony in F was secured, and Mr. Jasper Sutcliffe played the violin solo part of Joachim's 'Hungarian' concerto with conspicuous skill and artistic feeling. The remainder of the selection consisted of Elgar's 'Introduction and Allegro for Strings' (Op. 47)—a work that greatly improves with more intimate acquaintance—and the pleasing 'Rondo' from Brahms's 'Serenade' (Op. 16).

On March 12 the concert opened with Mr. W. V. Hurlestone's 'Fantasie Variations on a Swedish Air,' a work completed in August, 1903. In common with modern practice, Mr. Hurlestone endeavours to palliate the sharp divisions of variation form, and with this end in view has made each variation, with one or two exceptions, to lead into its successor. The composer has also written an introduction, phrases from which are used in the variations, thereby contributing to effect of continuity. The 'Swedish Air' is taken from Chorley's book on 'National Music,' and is a charming melody. Lively perception of contrast is shown both in the form of the variations and in their scoring, and in its entirety the composition adds to the reputation this young composer has already acquired.

CREATORE AND HIS BAND.

Preceded by reports of sensational character, Signor Creatore and his band made their first appearance in London on March 7 at Queen's Hall. The constitution of this organization, consisting of about sixty instrumentalists, is similar to that of Sousa's band, but the playing was more mobile. The chief feature of the performances, however, was the energetic and at times ludicrously exaggerated gestures of Signor Creatore, who walked about in a semicircular space in front of the band, gesticulating with an energy that suggested the most violent excitement. In consequence the readings of important works, although showing perception of their spirit and character, were for the most part exaggerated in accent, emphasis and *tempo*, slow movements being taken at funeral pace and quick ones at reckless speed. The chief aim indeed of the interpretations seemed to be to appeal to the physical rather than to the intellectual, and it must be admitted that Signor Creatore provided Londoners with a new thrill.

Record is due of the first performances—on February 26, at Eolian Hall—of a Sonata in F, No. 2, for viola and pianoforte, a Caprice for pianoforte solo, and a Duet for viola and organ, composed by Mr. York Bowen. The composer presided at the pianoforte, and the viola was played by Mr. Lionel Tertis. All the works show a lively imagination, combined with melodic invention and excellent musicianship.

Two commendable chamber concerts were given by the 'Norah Clench' Quartet respectively on March 5 and 19, the selection on the former occasion including Stanford's Pianoforte quintet in D minor (Op. 25), and Glazounow's 'Quatuor Slave' in G (Op. 26). The programme for March 19 contained (by request) Hugo Wolf's Quartet in D minor.

Amongst the number of recitals in the past month, very pleasant recollections remain of that given by the Misses Carmela and Grazia Carbone, on March 9, at Eolian Hall. The former is gifted with a soprano and the latter with a contralto voice, each of rich quality and manifestly allied with a musical temperament. Miss Grazia's organ is remarkably rich and noble in tone, and her interpretations were distinguished by dignity and sympathetic sensitiveness. The sisters also sang duets with admirable precision and great charm. Mr. Francis Macmillen contributed several violin pieces, thereby enhancing the pleasure of the afternoon.

Miss Ester de Munsterhjelm, a Finnish soprano, sang pleasingly at her first recital in London on March 13 at Æolian Hall. Chief interest in her selection centred in a group of Finnish songs by Jean Sibelius, Merikanto and Farnfelt. These proved Swedish in idiom and simple and direct in expression, and were charmingly sung by the fair vocalist.

Miss Norah Drewett may be said to have increased her reputation as a pianist by her highly intelligent playing at her recital, on March 15, at Bechstein Hall. Her selection included César Franck's *Prelude*, Choral and Fugue, Beethoven's *Thirty-two Variations*, and Schumann's *Etudes Symphoniques*. The young artist's interpretations of these and other works were admirably conceived and brilliantly executed.

Herr Emil Sauer's pianoforte recital at Queen's Hall on March 19 included beautifully finished interpretations of Beethoven's *Sonata* (Op. 109), Schumann's *Toccata* (Op. 7), and Chopin's *Fantasia* (Op. 49). A startling incident in the afternoon was the invasion of the platform by an old gentleman who, walking up to Herr Sauer, solemnly shook him by the hand, much to the pianist's astonishment. Having accomplished his purpose the admirer quietly left the hall.

Dr. Theo. Lierhammer included a considerable number of new German songs at his recital, on March 20, at Æolian Hall. Amongst the most pleasing were 'Na-hgebet,' by Eduard Boehm; 'Es ist ein hold Gewimmel,' by Hugo Kann; 'Abendwolke,' by Siegmund von Hausegger, and a merry little ditty called 'Das Käzchen,' by Ernst Boehe. Of two songs from the pen of Max Reger, that entitled 'Waldeinsamkeit' was the most acceptable.

Miss Theodora Macalaster gave much pleasure at her vocal recital, held at Steinway Hall on March 21. The possessor of a well-trained and tuneful voice, Miss Macalaster gave abundant proof of her cultured versatility in the choice of her songs, sung in their original languages, by English, French, German and Italian composers. In the artistic interpretation of these she achieved special success, and in a pleasing song-cycle composed by Mr. Richard H. Walthew, and entitled 'The girl in the garden.' The enjoyment of the evening's music was enhanced by the violin and pianoforte playing of Miss Ethel Wilson and the singing of Mr. William Forington, while Mrs. Valentine rendered good service in the capacity of accompanist.

So much interest has been aroused by Mr. Cyril Scott's compositions, that his concert devoted to his own creations at Bechstein Hall, on March 22, deserves notice. It opened with a *Sextet* (Op. 26) for pianoforte and strings, a work conceived in an orchestral spirit and possessing a certain distinction, but marred by want of contrast, not only between its three movements but also in the part writing. The composer, who played the pianoforte part in his *Sextet*, performed several short pianoforte pieces. Miss Edith Clegg and Mr. Gervase Elwes sang a number of the talented young musician's songs, which proved to be the most acceptable of his efforts, those entitled 'Sorrow,' 'Picnic,' and 'Waiting' possessing originality and charm. Of the pianoforte pieces the most attractive was 'Asphodel,' a graceful and poetical trifle played on this occasion for the 'first time.'

The following performances merit record:—The chamber concert by the Berlin Philharmonic Trio, March 3, Bechstein Hall. The Misses Ruth and Margaret Clarkson's violin and pianoforte recital, March 6, Æolian Hall. Miss Fanny Davies and Mr. Walter Ford's recital, March 9, Steinway Hall, for the benefit of the new Chamber-music Club. Miss Georgina Axton's concert, at which the Scotch violinist, Mr. John Dunn, made his reappearance in London, Æolian Hall, March 12. Miss Elsie Playfair's violin recital, Æolian Hall, March 12. Mr. Frederic Hosking's vocal recital, March 13, Æolian Hall. Miss Margaret Kingsford's concert, March 17, Æolian Hall. Miss Ada D. Hatchmell's Australian concert, March 22, Steinway Hall.

Suburban Concerts.

An interesting performance of Purcell's 'King Arthur' music was given in the Bermondsey Settlement Lecture Hall on February 24, when the solo vocalists were Miss Lilian Pigott, Miss E. Knight, Miss Lilian Sweeting, Mr. Fred Norcup and Mr. Bertram Mills. Mr. John L. Borland conducted.

The first concert of the Stroud Green Choral Society took place in the Hanley Hall, Crouch Hill, on February 26, when Stainer's cantata 'The Daughter of Jairus' and Stanford's 'The Revenge' were successfully performed. The solo vocalists were Madame Edith Hands, Mr. Wilfrid Lawrence, and Mr. G. Heath Robinson. The accompaniments were played on the pianoforte and Mustel organ by Mr. Charles Warner and Mr. Phil Davis respectively. Mr. H. J. Timothy conducted.

The West Ham Choral Society, under the direction of Mr. W. Harding Bonner, performed Elgar's 'King Olaf' in the Town Hall, Stratford, on March 3. The choir and orchestra numbered 130 performers, and the solo vocalists were Miss Edith Evans, Mr. Henry Turpenney, and Mr. Arthur Walenn.

An interesting concert was given at the Crystal Palace on the evening of March 3 by the Dulwich Philharmonic Society. The first part of the programme was devoted to Handel's 'Acis and Galatea,' the solo parts being worthily sustained by Miss Kate Cherry, Mr. Whitworth Mitton, and Mr. Charles Bennett, the last-named artist deserving special praise for his admirable singing of the part of Polyphemus. The second part included an arrangement for chorus and orchestra of eight folk-songs of the sea, under the title of 'The Old Sea Chanties,' arranged by Mr. John Bradford and Mr. Arthur Fagge. The choir sang with spirit and enthusiasm, and Mr. Arthur Fagge conducted.

The fifth concert of the Blackheath Conservatoire of Music took place on March 20, when Elgar's 'King Olaf' and Cowen's 'John Gilpin' were performed. The vocalists in 'King Olaf' were Madame Sobrino, Mr. Gervase Elwes, and Mr. Frederic Austin. The band (led by Mr. G. H. Wilby) and chorus numbered 250. Mr. Alfred Burnett conducted.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1906.

Chamber music of marked interest has recently been given here. Messrs. Robert Fuchs and Hermann Grädener, both well-known and highly esteemed professors at the Conservatorium, came forward as composers at a concert given by the Röger-Soldat Quartet. Herr Fuchs was represented by a Violin sonata in E, a work of refined, graceful and joyous character, and Herr Hermann by an impassioned Quartet in D minor. Two guests also appeared as composers: Prof. Julius Klengel, from Leipzig—renowned throughout Germany both as composer and performer—displayed wonderful mastery of his instrument in two concertos, and he also played some of his own compositions, among which was a Concerto in D major; while Prof. Gustav Jenner, from Marburg, produced two ably-written pieces of his own, a Violin concerto in E flat and a Pianoforte quartet in F, in addition to a Notturmo, a setting of a Rückert poem for voice with accompaniment for pianoforte, violin and viola, an original work full of poetry and beauty. Debussy's Quartet in G minor—a peculiar rather than pleasing, and yet interesting work—was introduced to us by the Brussels Quartet, while their rendering of some of Beethoven's quartets excited great enthusiasm.

The Society of Composers brought forward a chamber symphony by Wolff Ferrari, the composer of the much-discussed opera 'Die neugierigen Frauen,' a work for pianoforte and various string and wind instruments; the

programme also included a Serenade for wind instruments by a young composer of this city, and duets by Alexander Ritter; but none of these happened to be a masterpiece. However, in the nature of a contrast, the pianist, Frau Tolmei, gave a chamber-music evening devoted to vocal and instrumental works by Bach. The performances of the Tschampa Ladies' Quartet proved highly attractive; they were heard in old and modern solo quartets sung in *capella*, among which were several Volkslieder, and their singing was specially noticeable for precision, purity of tone, and refined rendering of the music.

A fine performance was given of Anton Bruckner's unfinished ninth Symphony at the Philharmonic Society, under the direction of Dr. Muck, from Berlin. Haydn's 'Seasons' was heard at the Gesellschaft der Musikfreunde, with Fräulein Stagemann as soprano vocalist. At another concert given by the same Society, a youthful work of Hans Pfitzner's was presented, viz., 'Der Blumen Rache,' a short, clever cantata for female voices and orchestra.

Interesting and seldom-heard works have been performed by the Orchestral Society: e.g., Spohr's Double Concerto for two violins in B minor, Schubert's second Symphony (in D) and Beethoven's 'Prometheus' Ballet music. On the other hand, new works were given by the Concert Society, at whose concerts virtuosi of the highest rank, such as Ysaye and Busoni, were to be heard. The latter played Liszt's A major Concerto, and conducted some numbers of his incidental music to Gozzi's 'Turandot,' in which he has introduced some original Asiatic melodies. This characteristic music would, of course, be heard to greater advantage in immediate connection with stage action and scenery.

Two works have been re-staged and carefully rehearsed at the Hofoper: Mozart's 'Il Seraglio' and Wagner's 'Lohengrin.' Lortzing's opera 'Die beiden Schützen' has also been revived with great success at the Jubilee Theatre; it is many years since it was heard at Vienna.

MANDYCZEWSKI.

(The letter from Belfast will be found on p. 271.)

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Festival Choral Society's 'Handel' Concert was held in the Town Hall on February 22, the nearest approach to the anniversary of the composer's birth that usage would allow. The programme comprised 'Acis and Galatea,' and a miscellaneous selection. The soloists were Madame Emily Squire, Mr. Charles Saunders and Mr. Robert Radford, all of whom did well. The singing of the chorus was very fine. The part of Damon was omitted. Madame Squire sang 'Let the bright seraphim,' and solos from 'Solomon'; Mr. Saunders gave a spirited rendering of 'Sound an alarm' and Mr. Radford's fine bass voice was heard to advantage in the air, 'Si tra e ceppi' from the opera 'Berenice.' The chorus gave 'Praise the Lord with harp' and other numbers with magnificent effect, but excelled above all in Samuel Wesley's fine motet, 'In exitu Israel,' a work worthy to be placed side by side with the creations of the great Saxon. Dr. Sinclair conducted, and there was an enormous attendance.

On February 24 the Midland Musical Society gave an excellent performance of Sullivan's 'Golden Legend,' with Miss May Eaves, Miss Elsie Millard and Messrs. John Barnsley and Charles Knowles as principals. Mr. Arthur Cook gave a brilliant performance of the solo part in Mendelssohn's Pianoforte Concerto in G minor, and the concert ended with Schubert's 'Rosamunde' overture. Mr. A. J. Cotton ably conducted.

Mr. Beard's Select Choir gave the following Saturday evening concert (March 3), when the programme included madrigals and part-songs, ranging from Lassus and Morley to Elgar and Granville Bantock. Several members of this first-rate choir sang solos, and Madame Nettie Carpenter contributed some violin pieces. Mr. Beard conducted, and Dr. Winn officiated as accompanist. On March 10, the Choral Union, directed by Mr. Thomas Facer, gave a performance of Costa's 'Eli,' a work Birmingham audiences like to hear occasionally. Mesdames Annie Norledge and Marguerite Gell, and Messrs. J. Whitehouse, S. Stoddard, Webster Millar and

William Evans were the soloists.—The second Oratory Musical Evening took place on February 26, when Cherubini's 'Requiem' in C minor was the principal work performed.

The eighth Halford concert was given in the Town Hall on February 27, when Norman O'Neil's overture 'In Springtime' was produced and well received, the composer conducting. His Ballad for contralto and orchestra 'Death on the hills' was also given, Miss Grainger Kerr being the vocalist. Mrs. Norman O'Neil gave a truly artistic rendering of the solo part in Mozart's Pianoforte concerto No. 21, in C, and Mr. Halford conducted a fine performance of Tchaikovsky's fourth Symphony. The feature of the ninth concert (March 13) was the Suite from the incidental music to 'Nero,' by Mr. S. Coleridge-Taylor, who conducted the performance, which was exceedingly good, the music creating a marked impression. The Prelude 'The Eastern Dance' and the 'Entr'acte' were especially admired. Schubert's 'Unfinished' symphony and Rimsky-Korsakoff's 'Capriccio Espagnol' were admirably performed, and Mr. Zacharewitsch was brilliant as soloist in Tchaikovsky's Violin concerto.

The last of the Harrison concerts was held on March 5. The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, gave splendid performances of Mozart's 'Haffner' symphony, Tchaikovsky's Suite No. 1, in D minor, Rimsky-Korsakoff's 'Capriccio Espagnol,' Lalo's Norwegian Rhapsody, and some lighter pieces. The strings were heard to advantage in Bach's 'Brandenburg' concerto in G, and the wood-wind and horns had their turn in Beethoven's rarely-heard Rondino in E flat. Madame Kirkby Lunn sang in grand style the recitative and rondo 'Non più di fiori' from Mozart's 'Clemenza di Tito,' and two pleasing songs by Percy Pitt.

On March 19 the Amateur Orchestral Society gave a concert to the members of the Midland Institute, introducing several novelties. First came an overture, 'From green pastures,' by Mr. George Halford, conducted by the composer and cordially received; then followed a Concert-piece for harp and orchestra, by Gabriel Pierné, a tasteful work, the solo part beautifully played by Mr. Charles Collier. The next novelty consisted of some instrumental movements from a dramatic cantata, 'Kunagepa,' by C. E. Pritchard, the conductor. The pieces were a Prelude and two numbers of the Ballet music, French in style—the composer was born in France, and educated at the Paris Conservatoire—and delicately scored; the music made a favourable impression. Other works were Dvorák's Symphony in D, and Edward German's Welsh Rhapsody, the latter admirably played.

Miss Alice Lakin gave a recital of English songs at the Masonic Hall on March 8, winning hearty approval. She introduced a young lady violoncellist, Miss Gertrude Ess, who made a good impression. Mr. F. W. Beard was the accompanist.—On March 14 a concert was given in the Town Hall by the Welsh C.M. Church. Mr. Phillip Lewis, the Welsh violinist, made a successful first appearance here, and Miss May John and other vocalists assisted. Mr. Tom Griffiths conducted a choir whose singing was good. Mr. C. W. Perkins gave some organ solos, including the Welsh Rhapsody.—The next evening, at the Grand Hotel, Mr. Max Mossel brought his drawing-room concerts to a close. The programme included a Sonata for pianoforte and violin, by Karl Kämpf, which was well played by Madame Marie Fromm and Mr. Mossel. Songs were contributed by Madame Minadieu and Miss Lillie Wormald. Mr. G. H. Manton accompanied.—Miss Clara Winwood gave a vocal recital in the Masonic Hall on March 20. She was assisted by Miss Muriel Marwood (violinist), and Mr. Joseph Holbrooke (pianist). A varied programme was well rendered, the songs and pianoforte pieces of Mr. Holbrooke forming the great features of the evening. Miss B. Hewitt and Mr. G. A. Russell were the accompanists. With the exception of Mr. Holbrooke, the artists were past or present students of the Institute School of Music.

Mischa Elman gave a recital in the Town Hall on March 22, when he played the fourth Concerto of Vieuxtemps and other pieces with amazing technique and wonderful depth of expression. Miss Eleanor Felix was the vocalist, and Mr. R. J. Forbes accompanied.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at Colston Hall on February 24, when the annual concert on behalf of the Great Western Railway Employés' Widows and Orphans' Fund was held. The vocalists were Miss Mabel Manson, Miss Lucie Johnstone and Mr. Samuel Masters, and a capital rendering of favourite compositions was given by the band of the Irish Guards, under the direction of Mr. C. H. Hassell.

The Bristol Cathedral School on February 27 gave its fifteenth annual concert at the Redland Park Hall, in the presence of a numerous assembly. The choir sang part-songs and glees, under the direction of Mr. E. Morrie Tyrrell, and an orchestra of forty executants (Mr. Harold Bernard, leader) was under the direction of Mr. A. E. Hill. Songs were given by Miss Jenie Ellis and Mr. A. E. Marchant, Miss Susie M. Pate accompanying.

In connection with the Sunday afternoon and evening services at Colston Hall, there have been concerts held which were very largely attended. On March 7, the Bristol Ladies' Glee Society and the Bristol Harmonic Male-Voice Choir sang, both Societies having for conductor Mr. J. Jenkins. Songs by Miss Edith Evans, Miss Emmie Holder, Mr. W. Morgan and Mr. Barry Lindon were greatly appreciated, Miss Clarice Ryall-Davis being the accompanist. There were solos by Mr. George Riseley on the organ, Miss Lilian Gittins (violin) and Master Vivian Langrish (pianoforte). At the concert on March 10 the vocalists were Madame Alice Gomez, Miss Eva Long, Miss Maude Waite and Mr. Montague Worlock. Mr. Harold Bernard's string orchestra played with effect some light compositions, and Mr. Riseley contributed organ solos with his customary ability.

The fourth of the series of educational concerts for young students was held on March 7 at Redland Park Hall. Schumann's compositions formed the first part of the programme, and prior to the concert Mr. E. T. Wedmore gave an account of Schumann's career and works.

On March 8 the season of the Clifton Chamber Concerts was concluded with a performance of an interesting character. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola) and Percy Lewis (violinello). There were adequate interpretations of Brahms's Quartet in C minor (Op. 51) and Sir Charles Stanford's Pianoforte quintet in D minor (Op. 25). Mr. Parsons played agreeably three pieces by Chopin, and Mr. Lewis gained much applause for his rendering of a Lied by Vincent d'Indy and a Hungarian Rhapsody by Popper. The vocalist was Miss Ethel Henry Bird.

The performance of Gounod's 'Redemption' by the Bristol Choral Society at Colston Hall, on March 17, was excellent. Choir and band totalled nearly 600 performers, and under the careful direction of Mr. George Riseley there was all due attention to the details. The soloists were Miss Amy Castles, Miss Clara Aldersley, Mr. Lloyd Chandos, and Mr. Robert Radford; while Mr. G. H. Riseley was at the organ.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The past two terms have witnessed a welcome revival of orchestral music in Cambridge. A new organization (the 'Cambridge Symphony Concerts') has been started and, under the conductorship of Dr. Charles Wood, has given two concerts with a professional orchestra. Moreover, the University Musical Society has somewhat enlarged the scheme of its chamber concerts, and has included two of an orchestral character.

In the term just concluded the principal concerts have been the Symphony concert on February 1, when the programme included the 'Meistersinger' overture and Brahms's Symphony in D; and the three University Musical Society concerts on January 31, February 21, and March 7. At the first we heard Brahms's Clarinet quintet and Beethoven's Septet; at the second the Bohemian Quartet appeared; and at the third Mr. Leonard Borwick played Mozart's Pianoforte concerto in B flat, and the orchestra

contributed Bach's Brandenburg Concerto No. 3, and Mozart's Adagio and Fugue in C minor. Miss M. Diestel and Mr. Higley were the vocalists, and Dr. Alan Gray conducted. The University Musical Society performed Handel's 'Jephtha' on February 13.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On February 27 the University College Choral Union gave a concert under the conductorship of Mr. Robert O'Dwyer, at which was performed the first scene from Verdi's 'Il Trovatore.' Mr. Arthur Darley, as the solo violinist of the concert, achieved great success with his fine performance of Ernst's 'Elegie.'

On the same evening Mr. Robert Harrison, vocalist, and Mr. William Harrison, violinist, gave a recital. The former sang well a selection of German and English songs, and the latter played Handel's Violin sonata in A and some other stock pieces. Mr. George Harrison accompanied.

On March 9 Dr. Esposito gave a very interesting lecture on 'Italian harpsichord composers' at the Royal Dublin Society. The discourse was illustrated by many beautiful examples from the works of Ercole Pasquini, Frescobaldi, Rossi, Durante, Marcello, Zipoli, Martini and, of course, the two Scarlattis. Some of the examples were played on a harpsichord by Ferdinand Weber, made in Dublin about the year 1770.

The Dublin Orchestral Society gave its second concert for the season on March 15. The Lord-Lieutenant and the Countess of Aberdeen, accompanied by a large party, honoured the Society by their presence. The programme was as follows: Concerto in E flat for violin and orchestra, Mozart (soloist, Herr Adolf Wilhelm); suite 'Jens d'enfants,' Bizet; 'Waldweben' ('Siegfried'), Wagner; and Dvorák's symphony 'From the New World,' the last-named being quite brilliantly played under Dr. Esposito's able conductorship.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The last of the orchestral concerts, devoted exclusively to Wagner, formed a brilliant termination to a grand series. Mr. Frangon-Davies sang with dramatic force 'Wotan's Abschied,' and 'Wahn, wahn' ('Die Meistersinger'). A plébiscite of the subscribers was taken as to whether the choral concerts should be continued or not as part of this series. As the discontinuance of the choral-orchestral concerts would be a serious blow dealt at the prestige of choral music here, it is to be hoped that the good sense and artistic feeling of the subscribers will prevent a step so disastrous.

The annual concert of Mr. Moonie's choir, on February 28, was the finest it has hitherto given. The choir sang brilliantly in Gade's 'Erl-King's daughter' and Coleridge-Taylor's 'Death of Minnehaha,' and were ably supported by the soloists—Misses Lenora Sparkes and Nina Horsburgh, and Mr. Charles Bennett; while the accompaniments were superbly played throughout by Mr. Amers's fine orchestra from Newcastle-on-Tyne. Mr. George Campbell (a member of the choir) scored a great success in Stanford's 'Songs of the Sea,' his efforts being loyally backed up by his male colleagues, who sang with great dash and vigour. Equally successful was the University Musical Society, which gave its concert two evenings later. The chief numbers in the programme were Bach's church cantata 'A stronghold sure,' 'Hiawatha's departure' (Coleridge-Taylor), and 'Ye mariners of England' (Pierson), the last-named composer having been a former occupant of the Reid Chair of Music in this University. The soloists were Miss Gleeson-White, Mrs. Marion Christie, Mr. Lloyd Chandos, and Mr. Robert Burnett, and the accompaniments were played by a section of the Scottish Orchestra, with Mr. Collinson at the organ.

The last two of Mr. Denhof's chamber concerts (March 2 and 12) reached the highest point of excellence. Mr. Denhof shows wonderful insight in his choice of colleagues, and no concert-giver has ever surpassed him in the quality of his programmes or of the artists he has brought before the

public. Associated with him on these two occasions were Messrs. Jacques Thibaud (violinist) and Gervase Elwes (vocalist); and the Brodsky Quartet and Madame Antonia Dolores respectively. It is a cause of keen regret, and very discreditable to Edinburgh musical taste, that Mr. Denhof has decided to discontinue the concerts owing to their lack of public support.

The fourth and last historical concert of the University Course, given under the direction of Prof. Niecks, took place on March 13, and was devoted to the larger forms of chamber music—Sextet, Double quartet, and Octet. The performers were Messrs. Verbrugghen, Daeblitz, Freeman, and Magrath (violins); W. Haigh and D. Nichols (violae); and J. H. Foulds and J. Messias (violoncellos). The programme was selected from the works of Spohr, Mendelssohn, Brahms and Svendsen.

On March 19 the Choral Union performed 'Elijah,' with Misses Gleeson-White and Gertrude Lonsdale, and Messrs. Herbert Grover and Ffrangcon-Davies as soloists, and a local orchestra led by Mr. Dambmann. The chorus, under Mr. Collinson's guidance, sang excellently, and of the soloists Mr. Ffrangcon-Davies rendered the part of the Prophet with great distinction.

Of recitals and concerts by local artists the most important have been those of Miss Young Scott, soprano (February 26), Mesdames Neustadt, vocalist, and May Elliot, pianoforte (March 5), and Mr. Chollet (March 8).

We have had visits from Madame Carreño, Mr. Henry J. Wood and the Queen's Hall Orchestra, and M. Victor Maurel.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union's last classical concert for the season took place on February 22, when the chief numbers on the programme were Beethoven's Choral symphony and Cowen's 'John Gilpin,' the latter work being a novelty here. For the annual plébiscite programme on February 24, Dr. Cowen's second set of 'Old English Dances' and Beethoven's Symphony in C minor were voted first and second place, while the ultra-modern works of Debussy and d'Indy received only thirty-two votes between them! The series of concerts just ended has been very successful, not only with respect to the quality and performance of the programmes, but also in the large measure of public support given.

As usual at this time of the year a large number of miscellaneous concerts fall to be recorded. On February 22 Mr. Hutton Malcolm's male-voice choir made an excellent appearance in Stanford's 'Songs of the Sea,' Goetz's cantata 'The Water Lily,' and Grieg's ballad 'Recognition of Land.' At Herr Denhof's third chamber concert, on March 1, the concert-giver was associated with Mr. Jacques Thibaud in very fine performances of Beethoven's third Sonata for violin and pianoforte, and that of Gabriel Faure's (Op. 13). Mr. Gervase Elwes contributed songs by Brahms, Schubert and Schumann. At his fourth concert, on March 13, Herr Denhof provided a strong attraction in the shape of the famous Brodsky Quartet, with Miss Antonia Dolores as vocalist. It is to be regretted that for lack of public support these excellent concerts will now be discontinued.

On March 1 the Hamilton Choral Union, ably conducted by Mr. T. S. Drummond, gave a capital rendering of Handel's 'Alexander's Feast' and Coleridge-Taylor's 'Hiawatha's Wedding Feast.' The solo vocalists were Miss S. Maconochie and Messrs. Sydney Butler and Robert Burnett. On the same evening the Greenock Choral Union (conductor Mr. W. T. Hoeck) gave a glee and madrigal concert. The chorus was well balanced and sang with precision and finish, and vocal solos were given by Miss Lillie Wormald and Mr. Charles Tree. The Clydebank Choral Union, under Mr. W. J. Clapperton, performed Haydn's 'Creation' on March 9 before a large audience. The solo music was well sung by Madame Siviter and Messrs. Henry Brearley and Montague Borwell.

The Carl Rosa and the Moody-Manners opera companies have each given a fortnight's performances, the most notable being Beethoven's 'Fidelio' by the former, and a first

performance in Glasgow of Tchaikovsky's 'Eugene Onegin' by the latter organization. Of amateur operatic performances the following have taken place: Sullivan's 'The Emerald Isle,' by the Glasgow Amateur Operatic Society; 'Faust' and 'The Daughter of the Regiment,' by the Athenæum Opera Class; and 'Utopia, Limited,' by the Orpheus Club. From these performances the funds of several local charities will largely benefit. Several good concerts have been given by church choirs, among them being St. Matthew's United Free Church ('Judas Maccabeus'), Lansdowne Church ('Creation'), St. George's-in-the-Fields (Spohr's 'Last Judgment'), and Wellington Church ('The Woman of Samaria').

The third of the Chamber concerts given under the auspices of the Pollokshields Philharmonic Society took place on March 19, when the Verbrugghen Quartet gave excellent renderings of Mozart's Quartet in C (No. 17), and Grieg's Quartet in G minor (Op. 27). Miss Gertrude Simpson was solo vocalist, and Miss Ailie Cullen accompanied. The St. Mungo Choir, under Mr. Golan E. Hoole, gave a very fine performance of Cowen's 'St. John's Eve,' and Hecht's 'Charge of the Light Brigade,' on March 19. The soloists were Misses Steven and Mackay, and Mr. Robert Burnett. Mr. Cole's band supplied the accompaniments.

The Glasgow Amateur Orchestral Society gave their second concert on March 21, the programme including Beethoven's 'Prometheus' overture, Haydn's Symphony in B flat (No. 12), the Suite on ballet pieces from Gluck's operas, arranged by Mottl, Mendelssohn's 'Son and Stranger' overture, and Beethoven's Pianoforte concerto in C minor. In the last-named work the solo part was brilliantly played by Mr. Edgar Barratt, a very able local pianist. Mr. Hoeck conducted the performance with his customary skill.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mendelssohn's 'Scotch' symphony was the principal feature in the programme of the ninth concert of the Liverpool Symphony Orchestra at the Sun Hall on February 26, and the characteristic work was very well played by Mr. Vasco Akeroyd's orchestra, who also did full justice to Bizet's 'L'Arlésienne' suite and Dvorák's 'Legenden.' Mrs. Helen Trust was the vocalist.

The third Gentlemen's Concert of the Liverpool Orchestral Society took place on March 3 at the Gymnasium, when chief interest centred in the first performance of a 'Preludium' by Jarnefelt, a near relative of Sibelius. The brief work was repeated in response to applause. Beethoven's seventh Symphony was also in the scheme, the *Scherzo* being given with splendid verve, and Tchaikovsky's 'Serenade' for strings was also well played under Mr. Granville Bantock's direction.

A pianoforte and violoncello recital was given in the Arts Theatre of the University in connection with the University Musical Society, by Mr. Paul Schnabel (pianist) and Mr. Walter Hutton (violoncellist). The vocalist was Mr. Attley Thomas, who sang Schubert's 'The Wanderer' with good effect.

Mr. J. Butler Fortay continued his lectures on the great composers, and that on 'Richard Wagner and the music of the future' made a considerable impression at the Gregson Institute on February 26.

The penultimate concert of the Philharmonic Society occurred on March 6, when the vocalist was Señor Luis Alvarez, who appeared for the first time in Liverpool, and M. Thibaud, who played the solo part in Saint-Saëns's Violin concerto No. 3, in B minor, with good effect. Dr. Cowen conducted his fifth Symphony and the 'Meister-singer' and 'Il Barbiere' overtures.

Sterndale-Bennett's cantata 'The May Queen' was creditably given at the annual choir concert of Trinity Wesleyan Church. The principals were Miss Mabel Corns, Miss Ada Phillips, Mr. Tom Barlow, and Mr. Fred Owens. Mr. Richard Lowry conducted.

At Mr. Schiever's last concert, given on March 10, the programme included Glazounow's String quintet (Op. 39), Haydn's Quartet in G, and Schumann's Pianoforte quintet, with Miss Evelyn Suart as solo pianist.

Sir Charles Stanford conducted the Liverpool Symphony Orchestra concert on March 12, when the first performance was given in Liverpool of his new symphony, written last year as a memorial to G. F. Watts. The work was finely played. The 'Sea songs' were also included in the programme, with Mr. Plunket Greene as soloist, the Birkenhead Glee and Madrigal Society giving due effect to the refrains.

The University Musical Society gave Mendelssohn's 'Hymn of Praise' on March 13.

The programme of the last Philharmonic concert included the first act of 'Lohengrin' and the 'Kermesse' scene from 'Faust.' The principals were Miss Agnes Nicholls, Miss Gwladys Roberts, Mr. John Harrison, Mr. Hamilton Earle, Mr. Edward Iles, and Mr. Lempriere Pringle.

We have had visits from the Queen's Hall Orchestra, conductor Mr. Henry J. Wood, and from Herr Kreisler.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The music season in Manchester, now drawing rapidly to a close, has been quite an average one in the interest it has excited, and in the pleasures it has provided, although it can scarcely claim to possess any great originating or creative importance. The attractiveness of speculation has gathered chiefly round Strauss's 'Sinfonia Domestica,' played at the Hallé concerts in February, and repeated on March 1. The most recent Hallé concerts have added one or two fresh works to the already large repertoire: Liszt's 'Dante' symphony, for orchestra and female chorus (February 22); Glazounov's new Violin concerto in A minor, played by Master Mischa Elman (March 1); Mr. York Bowen's Symphonic Fantasia (March 8); and at the same concert Wagner's 'Love-feast of the Apostles.' At the concert of February 22, Mr. Wilhelm Backhaus played Mr. Busoni's arrangement of Bach's Pianoforte concerto in D minor. There was a fine performance on March 8 of Tchaikovsky's fourth Symphony, Beethoven—whose name has figured most frequently in this season's programmes—held sole possession of the twentieth and last concert on March 15. For the choral portion of the ninth Symphony the soloists were Miss Fillunger, Miss Florence Oliver, Mr. Webster Millar, and Mr. Fowler Burton. Dr. Richter secured a magnificent rendering of the first three movements, and the choral movement was capably done, so far as Mr. R. H. Wilson's choir is concerned. The programme was completed with the 'Leonora' overture No. 1, and the two great airs from 'Fidelio'—'Thou monstrous fiend,' sung by Miss Fillunger; and 'Heaven! what gloom profound,' sung by Mr. Webster Millar.

Miss Fanny Davies, always specially welcome, played at the Gentlemen's Concerts, on February 26, Mendelssohn's Pianoforte concerto in G minor, a Concert Allegro for pianoforte solo by Sir Edward Elgar, and Liszt's Will-o'-the-Wisp ('Feux Follets') Study. The Concert Allegro—which is still in manuscript, and is dedicated to Miss Davies—was played again later in the concert. The 'Jupiter' symphony, as Dr. Richter secured the interpretation of it, seemed more than aptly worthy of its christening.—The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, was here on March 6, in connection with the Harrison concerts. Madame Kirkby Lunn—a native of Manchester, by the way—was the vocalist; and the programme contained the 'Capriccio Espagnol' of Rimsky-Korsakoff, the third of Bach's 'Brandenburg' concertos (for strings), Beethoven's 'Rondino' for wind instruments, Tchaikovsky's Suite in D minor, No. 1 (Op. 43), Mozart's 'Hafner' symphony, one of Lalo's two Norwegian Rhapsodies, and Debussy's Symphonic Prelude, 'L'après-midi d'un faune.'

At an interesting Promenade concert given on February 24, the tone-poem 'Findlandia,' by Sibelius, was performed for the first time in Manchester. Mr. Arthur Catterall was solo violinist. The popular tastes were appealed to in a Fantasia concertante by Demersman, for flute and oboe, the solo instruments played by Mr. V. L. Needham and Mr. C. Reynolds respectively. At the Brodsky Quartet concert on February 25 the programme consisted of Brahms's Pianoforte quartet in A (Op. 26), and Schubert's Octet. Mr. Richard Epstein was at the pianoforte in the Quartet, and Mr. E. Mills (clarinet), Mr. Otto Schieder (bassoon),

Mr. F. Paersch (horn) and Mr. J. Hoffmann (double bass)—all of the Hallé Orchestra—took part in a fine performance of the Octet.

Mr. Selmar Farnow, violoncellist in the Hallé Orchestra, who was playing with his colleagues on March 5, died on March 7. Born in Paris, he studied at the Conservatoire, where he gained the prize for his instrument. He became a member of the Hallé Orchestra twenty-six years ago, and was appreciated and esteemed alike professionally and in private. His death under the circumstances is a matter of special regret.

The extra Hallé concert, now given annually in behalf of the Orchestra Pension Fund, took place on March 22, Dr. Richter conducting. Mr. Fritz Kreisler, who gave his services, played Brahms's Violin concerto with a fine cadenza of his own. The orchestral pieces were—Symphony in G minor (Mozart), March Hongroise (Berlioz), 'Don Juan' (Strauss), the Venusberg music (Wagner), and the '1812' overture (Tchaikovsky).

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Dvorák's Suite in D and Brahms's 'Song of Destiny' formed the principal features of the concert of the Darlington Choral and Orchestral Society's Concert on February 28. Mr. A. Wilson played Wieniawski's second Violin concerto. Mr. Watkin Mills was the vocalist and Mr. T. Henderson conducted. During a visit of the Carl Rosa opera company to Newcastle in the last week of February, Beethoven's 'Fidelio' was revived after many years of local slumber. Much interest was thereby manifested in musical circles, and a crowded house showed much enthusiasm, particularly in regard to the magnificent music of the second act.

In connection with the Harrison Concerts, Novocastrians were afforded another opportunity of listening to the Queen's Hall Orchestra on March 8, when Mr. Henry J. Wood conducted an eclectic programme ranging from Bach and Mozart to Lalo, Tchaikovsky and Rimsky-Korsakoff, and Madame Kirkby Lunn sang in her usual artistic style.

Although only in its second season and existing in a town where serious orchestral music has not hitherto been cultivated, the South Shields Orchestral Society (at their concert on March 14), boldly attacked two symphonies—Beethoven's fifth and Mendelssohn's 'Italian,' in addition to Beethoven's 'Egmont' overture, and works of smaller calibre. The performance was exceedingly creditable, the amateur local element exhibiting signs of much careful and musicianly training by the conductor, Mr. A. Adams.

On the same evening the Gateshead Vocal Society, conductor Mr. T. Robinson, sang, to pianoforte accompaniment, Beethoven's 'Mount of Olives' and Bach's cantata 'My spirit was in heaviness.' The performance of a Bach church cantata is a great rarity in this district—in fact, Bach seems to be utterly neglected. The vocalists were local artists—Miss Marie Fairs, Messrs. R. R. Greenwell and W. J. Dodds.

The Newcastle Philharmonic Society gave a good performance of Handel's 'Samson' on March 15. The soloists were Miss Clare Addison, Miss Ada Soulsby, Messrs. Henry Beaumont and Charles Knowles, and the accompaniments were sustained by strings, pianoforte and organ. Mr. G. Dodds was the capable conductor.

Gluck's 'Orpheus' (Act II.), MacCunn's 'Bonny Kilmeny,' Coleridge-Taylor's 'She dwells by great Kenhawa's side,' and Jensen's 'Feast of Adonis' were sung by the Armstrong College Choral Society on March 20. Misses M. Wyatt, B. Buckley, and Messrs. D. Gibson and A. Lambert were the vocalists. Miss F. K. Cross contributed violin solos and Mr. F. Richardson flute solos. Mrs. Cotter was accompanist, and Mr. W. G. Whittaker conducted.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The principal recent musical event in Norwich was the concert of the Norwich Philharmonic Society on February 25, which was entirely orchestral, the attraction on the occasion being the first appearance in Norwich of Prof. Carl Halir, who played Mendelssohn's Violin concerto, the *Adagio* from Spohr's ninth Violin concerto, a Hungarian Dance by

Brahms-Joachim, and Ries's 'Moto Perpetuo.' The band contributed Cherubini's 'Anacreon' overture, Dvorák's 'New World' symphony, and Tchaikovsky's '1812' overture in a creditable manner, but the last-named was somewhat beyond the powers of an orchestra consisting as it did almost entirely of amateurs. One or two vocal items would have been an improvement in the programme. Dr. Bates conducted.

The Saturday Popular Concerts, under the direction of Dr. Bunnett, are having a very successful season, the programmes being well varied and a large number of artists, both local and otherwise, having been engaged. Among others who have appeared at these concerts during the season are Miss Lilian Gardner, Miss Euneta Truscott, Miss Ethel Lister, Miss Gertrude Maxted, Miss Teresa Blamy, Miss Clara Dow, Miss Phyllis Lett, Miss Dorothea Whitley (violin), Miss Pearl Evelyn-Bryer, and Mr. Kenneth Park (violinello).

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Boston Choral Society gave a performance of 'Hiawatha's Wedding Feast,' with a miscellaneous second part, on February 27. 'Onaway, awake, beloved,' was artistically rendered by Mr. G. H. Gregory, who conducts the Society.

The final orchestral concert of the Nottingham Sacred Harmonic Society took place on March 1, when the programme comprised the 'Leonora' overture No. 3, Dvorák's 'New World' symphony, Wagner's 'The Meistersinger' overture, Grieg's 'Peer Gynt' suite No. 1, and Edward German's Welsh Rhapsody. Of these the 'rhapsody'—the only novelty at this concert—was received with great enthusiasm, though placed at the end of a long programme. Mr. Robert Radford was responsible for the vocal items, and was heard to advantage in Handel's 'O ruddier than the cherry'; his other contribution to the programme was Stanford's 'Sea Songs,' in which he was too much dominated by the orchestra. Mr. Allen Gill conducted, and may be congratulated on concluding the season with one of the best orchestral concerts he has directed in this city.

The West Bridgford Choral Society (conductor, Mr. I. B. Lyddon) concluded its season with a performance of Mendelssohn's 'Hymn of Praise' on March 9. The solo parts were admirably sustained by Miss Alice Baxter, Miss Nellie Oldham, and Mr. Ben Ivor. Madame Wilson Moulds, a foremost representative of local talent, gave a concert on March 9, when she was assisted by the Meister Glee Singers, as well as by Miss Florence Farnworth, Miss Bessie Maude, Madame Ethel Elgar and Mr. W. R. Maxwell. The programme was rendered interesting and popular by the selection of the 'Garden Scene' from Gounod's 'Faust,' and the accompaniments were ably played by Miss Mabel Goodyer and Mr. W. Ryde.

Herr F. Hegedus gave a concert in Nottingham on March 13, when additional interest was imparted to his early re-appearance in this city from the fact that he was supported by Miss Lily Henkel, who is well known in local circles. The violinist was heard in Handel's Violin sonata in D, Vivaldi's 'Ciaccona' and Grieg's Pianoforte and Violin sonata in C minor. Miss Henkel contributed three solos by Chopin in brilliant style.

The last concert, on March 22, of the Sacred Harmonic Society introduced two novelties to this city. The first, 'Everyman,' by Dr. Walford Davies, was performed with great effect by the Society, and the solos were ably sustained by Miss Gleeson-White, Miss Gwladys Roberts, Mr. John Coates and Mr. Lane Wilson. The second composition was entitled 'The Awakening,' composed by Mr. John Cullen, a local musician whose work, though short, is very ably written, and it met with a most enthusiastic reception. The chorus sang their part *con amore*, and gave a really fine rendering of the unaccompanied chorus 'Shew us Thy mercy.' Miss Roberts received a warm appreciation of her rendering of the contralto solo 'Rend your hearts,' which is the best number in the work. The Society are to be congratulated on their venture, and Mr. Allen Gill on the results. At the close, Mr. Cullen was loudly called for, and acknowledged the compliment.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of this term took place in the Town Hall on February 1, under the auspices of the Musical Club, when a portion of the London Symphony Orchestra, conducted by Dr. Allen, gave an excellent concert, Herr Fritz Kreisler being the solo violinist. The principal items were Bach's Concerto for violin and orchestra in E, Beethoven's ever-welcome Violin concerto, while the band contributed Wagner's 'Siegfried Idyll' and Mozart's Symphony in E flat.

On February 8, in the same building, the Vocal Society gave the 'Messiah,' at popular prices. Mr. Wilsdon conducted a very good performance, and the house was crowded.

Sir Hubert Parry gave an interesting lecture in the Sheldonian Theatre on February 14, taking as his subject 'The function of thematic material in musical organization.' The audience was keen and appreciative. Illustrations were given by Miss Vera Evans and Miss Velland, as well as by the genial professor himself.

In the Assembly Rooms, on February 17, Miss Taphouse gave another delightful concert of ancient music and dances, assisted by the Misses Chaplin and others. The entire performance from first to last was perfectly charming. Of exceptional beauty were Purcell's Suite No. 1, played on the spinet by Miss Taphouse, D. Scarlatti's 28th Lesson, played on the harpsichord, and a couplet of songs by Pelham Humphreys, 'A poor soul sat sighing' and 'Where the bee sucks,' nicely sung by Miss Elsie Guggenheim. We hope that we may be treated to another of these delightful concerts next year.

On February 21, in the Town Hall, and under the auspices of the Musical Club, Miss Fanny Davies, Prof. Carl Halir and Mr. Whitehouse gave a chamber concert. Dvorák's Trio in F minor (Op. 65) and Schubert's Trio in E flat (Op. 100) were capitally rendered. Miss Fanny Davies selected as her solos three pieces of Schumann, Canon in A flat, Scherzo-Canon in B minor, and the D major Nocturne; for the last-named piece she was deservedly encored.

On March 1, also in the Town Hall, Bach's 'St. Matthew' Passion was given by the combined forces of the Choral and Philharmonic Societies and the Bach Choir, under the able conductorship of Dr. Allen. The soloists were Miss Sichel, Miss Lett and Mr. Francis Harford, together with Mr. Child and Mr. Sunman, lay-clerks of the Cathedral. We may sum up shortly with congratulations to all concerned, especially to Dr. Allen, on a most excellent all-round performance. May this 'triple alliance'—strenuously recommended in these columns some time since—go on and prosper.

The Sunday evening concerts at Balliol have been continued as usual this term under the careful direction of Dr. Walker.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second series of operatic performances organized in aid of the Sheffield University was given in the week commencing February 26. This annual festival of grand opera is promoted by a local committee working in association with the Moody-Manners Opera Company. There is no guarantee fund, but local interest, social, musical and educational, is aroused, and all receipts over a definite sum paid to Mr. Manners are given to the University Fund. At the first Festival £457 was realised. The works presented on the recent occasion comprised 'Siegfried,' 'Carmen' (a 'students' night'), Tchaikovsky's 'Eugene Onegin,' a new one-act opera by Mr. Nicholas Gatty, entitled 'Greysteel,' Gounod's 'Philemon et Baucis,' 'The Flying Dutchman,' 'Tristan und Isolde,' 'The Marriage of Figaro,' and 'Lohengrin.' The advantages of co-operation are seen in securing such an excellent list as this, for the local committee had a voice in the selection of the repertory. A chorus of ninety voices and an orchestra of sixty players, under Mr. Richard Eckhold, together with special scenery, contributed to an admirable, imposing ensemble. The performances attracted widespread attention owing largely to the interest created by a very excellent

revival of 'Eugene Onegin,' with Madame Fanny Moody in her original (English) part of Tatiana, and the production of Mr. Gatty's new opera, specially noticed on page 253. Fine performances of 'Tristan und Isolde' and 'Lohengrin,' further distinguished a successful series.

The Chapeltown and District Sacred Harmonic Society gave on March 13 a well-prepared and studied performance of 'St. Paul,' under the direction of Mr. T. Bool. The small but courageous choral society at Handsworth sang Gaul's 'Joan of Arc' with credit, and in connection with the Wesleyan Central Mission a band and chorus of 300 performers essayed 'Elijah,' in the Albert Hall, conducted by Mr. H. C. Jackson. The Sheffield Chamber Music Society's sixth concert was organized by Mr. J. W. Phillips (pianoforte), his associates being Mr. and Mrs. R. Wood and Mr. Collin Smith. Schumann's Pianoforte quartet in E flat (Op. 47) and Dvorák's Pianoforte trio in B flat were played with good tone and ensemble.

Notice of the announced performance of 'Everyman' and 'John Gilpin' by the Sheffield Musical Union under Dr. Coward must be deferred till next month.

The Sheffield Amateur Musical Society have arranged to perform 'The Apostles' in December next, under the direction of Mr. Henry J. Wood. The work has not yet been heard in Sheffield.

Arrangements are being made for a party of 200 or 300 singers from Sheffield to visit Berlin and Cologne in December next, in order to take part in a series of concerts. The works selected include Bach's B minor Mass, Beethoven's Choral symphony, and 'The Dream of Gerontius.' Among the conductors suggested are Mr. Henry J. Wood, Herr Felix Weingartner and Dr. Coward, the last-named acting as chorus-master. A local guarantee fund is being promoted.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The interest in the premier performance on a festival scale in North Staffordshire of the noble 'Passion' of St. Matthew as left to us by the grand old church musician J. S. Bach must have been very keen, otherwise the Victoria Hall at Hanley, on March 12, would not have presented the appearance it did when the conductor, Mr. John James, amid cheering signs of encouragement, advanced to his desk. The band and chorus numbered 350 performers, including a choir of 45 boys, selected by Mr. James from the Council schools of the borough, and trained by him for the occasion. They were seated together in the centre of the platform and wore surplices. The orchestra, composed largely of Halle's band, was about 60 strong. The vocal principals were Madame Squire, Miss Joan Ashley, Messrs. John Harrison, James Frost and Charles Knowles, all of whom gave the difficult parts allotted to them with great credit. The choral singing was superb. Immense power was imparted to the grand double chorus 'Have lightnings and thunders,' the bass runs being magnificently sung. The sopranos in such choruses as 'Now tell us,' rang out their upper notes with a beauty and volume of tone which has never been surpassed in the history of local choral-singing. The orchestral work, on the whole, was very intelligent and satisfactory. Messrs. Reynolds and Hunter played the oboi d'amore parts with great effect. The tone of these obsolete instruments gave an old-world flavour to the accompaniment of the soprano recitative that was quite refreshing. Mr. John James amply proved his right to his present important position by evincing mastery of the instrumental quite as much as of the choral portions of the noble work so satisfactorily interpreted.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Mr. Percy Grainger's remarkably brilliant pianoforte playing gave distinction to the Leeds Subscription Concert on February 21, when Miss Ada Crossley was the vocalist and Miss Maud McCarthy the violinist. All three artists are by birth or residence Australians, and the coincidence is made the more striking by the fact that on the following

day two other Australian musicians appeared at Leeds, Miss Nora McKay, a young violinist of exceptional technical and artistic ability, giving a recital at which the vocalist was Miss Maud Dalrymple, a very promising contralto. On February 27 the Headingley Choral Society—which generally presents something rather out of the common—introduced to Leeds Elgar's 'Black Knight,' of which an excellent performance was given under the conductorship of Mr. Percy Richardson. On February 28 the Bohemian Society gave one of their interesting chamber concerts, Quartets by Haydn, Glazounov, in D (Op. 70), and Vincent d'Indy (in E) forming the programme. These two recent examples of chamber music were not new at these concerts, having been given during the previous season, but the wise policy was adopted of repeating them before the impression they then made had faded. The Municipal concert on March 3 was of chamber music for wind instruments, of which some interesting modern examples by Verhey, Julius Rietz, Saint-Saëns, Pierné and Barthe were given by local musicians, all members of the Municipal Orchestra, whose playing showed them to be fully equal to the greater refinement and finish which chamber music demands. Miss Gertrude Appleyard was the vocalist on this occasion, and sang most charmingly. On March 17 the Municipal Orchestra, under Mr. Fricker's direction, gave a Beethoven programme. The eighth Symphony was admirably played, and Mr. Noel H. Bell gave a thoroughly artistic reading of the solo part in the fourth Pianoforte concerto. On March 19 the Musical Union, under Mr. Bell's conductorship, sang Elgar's 'Greek' part-songs for male voices with good effect, and on the following day Mrs. Henry J. Wood sang a varied selection of songs at one of Messrs. Haddock's musical evenings, M. Zacharewitsch being the violinist.

BRADFORD.

The Bradford Permanent Orchestra's season came to a close on March 3, when the rigours of orchestral music were mitigated, for an audience whose preferences are rather on the side of vocal music, by the co-operation of a chorus formed from the chief male-voice choirs in the district, which, under Mr. Henry Coates's direction, sang part-songs of the usual type. Mr. Allen Gill and his orchestra levelled down their efforts to suit the occasion, the only orchestral piece of genuine distinction being the 'Egmont' overture, which was played in artistic style. Miss Nellie Judson was the vocalist. The most important event at Bradford during the past month has been a performance of César Franck's 'Béatitudes' at the Subscription Concert on March 9. The work was rather drastically abbreviated by numerous cuts, and though its plan and character may have some leaning to monotony, it may be doubted whether it is not beautiful and individual enough to be heard with pleasure in an unmitigated condition. While it has the grace and charm of modern French music, it is more sincere than most oratorios of the French school, and the fine contrapuntal texture of the music gives it a certain virility in which they, for the most part, are lacking. Dr. Cowen conducted a good all-round performance, and the cast of principals included Miss Perceval Allen, Miss Edna Thornton, Miss Rawling, and Messrs. Ffrangcon-Davies, F. Austin, W. Green, D. Bannan and F. H. Richardson. The Harrison Concerts came to an end on March 13, when Mr. Henry J. Wood brought the Queen's Hall Orchestra and gave a series of finished and brilliant performances, Mozart's 'Haffner' symphony and Tchaikovsky's first Suite being the chief pieces in the programme. Madame Kirkby Lunn was the vocalist.

OTHER TOWNS.

The Huddersfield Choral Society gave, on March 2, a performance of Bach's B minor Mass that was of uneven merit, reaching its highest level in the choral singing, which was in many instances superb, the brilliant movements being as vigorous and energetic as they could possibly be. The soloists were Miss Minnie Tracy, Miss Edna Thornton, Mr. H. Wilde and Mr. Herbert Brown; the last-named artist sang 'Et in unum spiritum' with exactly the right sense of purity and dignity and with good musical effect. Dr. Coward conducted with characteristic energy. At the Huddersfield Subscription Concert on March 6 Beethoven's Septet was the chief feature of a programme in which the

wood-wind figured largely, while Mr. Claude Hobday's double-bass solo, played with extraordinary finish, provided something like a sensation. Miss Antonia Dolores's delightfully artistic singing was a pleasing feature of the concert. On March 13 the Huddersfield Glee and Madrigal Society, of which Mr. J. W. Armitage is the conductor, gave a concert consisting chiefly of part-songs.

The Halifax Orchestral Society's concert on March 1 had for its most important features Mendelssohn's 'Scotch' symphony, Tchaikovsky's 'Nutcracker' suite, and Beethoven's 'Coriolanus' overture, which were very creditably played by the orchestra—largely an amateur body—under Mr. H. Van Dyk's conducting. Madame Sudler-Fogg was the vocalist. 'King Olaf' was chosen for the Halifax Choral Society's programme on March 8, and an excellent and in many respects highly-finished performance was given of this early but beautiful example of Elgar's music under the direction of Mr. F. de G. English. Miss Gleeson-White, Mr. Gervase Elwes, and Mr. C. Knowles were the principals. Goring Thomas's 'Sun Worshippers' and Mr. J. Weston Nicholls's clever Concert overture for organ and orchestra completed the programme. On March 14 the Morley Choral Society, of which Mr. Fricker is now the conductor, gave an exceedingly bright performance of 'Acis and Galatea,' followed by a miscellaneous selection from Handel's works. Miss Dorothy Court, Mr. F. Fallas, Mr. Marsden Williams and Mr. J. W. Smith formed a satisfactory cast of principals, and the chorus sang with remarkable zest and force.

The Pudsey Choral Union gave, on March 19, Goring Thomas's 'Swan and Skylark,' under the direction of Mr. Pickard.

The Keighley Orchestral Society's concert on March 7 included a creditable performance of Mozart's E flat symphony, and some lighter pieces showed the good quality of the band, which is conducted by a local amateur, Mr. Summerscales. Miss Antonia Dolores was the vocalist, and the brilliant violoncello playing of Mr. Abbas was another interesting feature of the concert.

One of the enjoyable York Chamber concerts took place on March 10, when the Brodsky Quartet gave a really masterly performance of Beethoven's first Quartet and two movements from Tchaikovsky's Quartet in D (Op. 11), while in Brahms's Pianoforte quintet in F minor they had the co-operation of Mr. Padel as pianist.

Foreign Notes.

AIX-LA-CHAPELLE.

The conductors of this year's (the eighty-third) Lower Rhinish Musical Festival—to be held June 3 to 5—are Prof. E. Schwickeraath and Herr Felix Weingartner, the former as great a choir-trainer as the redoubtable Felix is a master of the orchestra. Superb performances may thus safely be predicted, especially as the Aix-la-Chapelle Choir is second to none in Germany in regard to quality of voices no less than in intellectuality of interpretation.

BAVREUTH.

It is reported that Siegfried Wagner has just completed yet another opera, which is to be produced next season. Its title is 'Sternengebot,' which may perhaps be translated 'The stars' ordainment,' or 'Ordained by the stars.'

BERLIN.

Sir Edward Elgar's oratorio 'The Apostles' was performed by the Singakademie, under Prof. Georg Schumann, on February 23, the soloists being Fräulein Clara Erler, Frau Walter-Choinanus, Herren Felix Senius von Wilde, Heinemann and Günther. Further reference to this performance will be found on page 243.—Miss Gwendolyn Toms, formerly a pupil of Mr. John Francis Barnett at the Royal College of Music, gave a concert with the Philharmonic Orchestra on February 24, at which she mastered with conspicuous success a titanic programme consisting of the Pianoforte concertos of Brahms (in D minor), Mozart (in A major), and Schumann.—The Philharmonic

Choir, under Prof. Siegfried Ochs, devoted its third subscription concert, on March 5, to four church cantatas by Bach, viz., 'Nun ist das Heil,' 'Christ lag in Todesbanden,' 'O Ewigkeit, du Donnerwort,' and 'Du Hirte Israel.' The performances of the choir were as usual masterly.

BONN.

The 'Beethoven House' Festival of this year will be devoted to Schumann instead of Beethoven, with a view to celebrating the fiftieth anniversary of the great romanticist's death. The celebrations will begin on May 20 with a memorial ceremony at the master's monument over his grave in the 'Old' cemetery, the male-voice choir 'Concordia'—which fifty years ago carried Schumann's mortal remains to their last resting-place—taking part in the function with performances of some appropriate pieces. At two evening concerts, on May 22 and 23, the B flat and E flat Symphonies, the 'Genoveva' and 'Manfred' overtures, the Concertstück for four horns and orchestra, the Pianoforte concerto, the scenes from 'Faust,' the 'Requiem for Mignon' and the 'New Year's Song' will be performed, while a chamber concert on May 24 will be devoted to the Pianoforte quartet, some pianoforte solos, the 'Dichterliebe' and the 'Spanish Liederspiel.' The orchestra will be the Berlin Philharmonic, augmented by local artists, and Bonn Societies will furnish a choir of 300 voices. Professors Joseph Joachim and Grütters will be the conductors, Ernst von Dohnányi the pianist, and Mesdames Kappel and von Kraus-Osborne, Herr Felix Senius, Dr. von Kraus and Prof. Messchaert the vocalists. A Rhine trip on a specially chartered steamer will conclude what will doubtless prove a most enjoyable and elevating Festival.

BRESLAU.

Richard Strauss's unsavoury opera 'Salome' was performed here for the first time during the last week of February, and as rapturously received as on its production at Dresden. Breslau is the first town, after the Saxon capital, to mount the work. To 'accommodate' the director of the local municipal theatre, Dr. Strauss relented to the extent of contenting himself with an orchestra of only eighty players, instead of the 120 good men and true which the whole Continental Press advertised for months as being the great man's *sine qua non* of any and all performances of this darling child of his Muse.

BRUSSELS.

Berlioz's 'Faust' was performed on the stage of the Royal Theatre de la Monnaie on February 21, and greeted with enthusiasm. The performance—in the success of which the stage manager as well as the scene painters, electricians and machinists could claim an equal share with the executants—was admirable. The mounting of the extraordinary work exceeded in beauty and remarkable effects even that of Gluck's 'Armida,' and there can be no doubt that Berlioz's setting of Goethe's poem will continue to draw enthusiastic audiences.

BUDAPEST.

A romantic opera, 'The gipsies of Nagy-Ida,' by Ferdinand Rékai, was produced with great success at the Royal Opera House on February 24. The clever score contains many suggestions of Hungarian folk-songs and dances, while the libretto is based on a legendary gipsy tale.

COLOGNE.

This year's Festival performances at the new municipal theatre, to take place in June next, will be devoted to Verdi's 'Falstaff,' 'Lohengrin,' 'The Flying Dutchman,' 'Don Giovanni' and Strauss's 'Salome.' The last-named work will necessitate certain alterations in the stage, even though this is one of the newest and most up-to-date in the world! In order to meet the expense of these alterations some Cologne music-lovers have subscribed 30,000 marks. Citizens of this ancient musical centre will also 'find' the 3,000,000 marks required to build the new and long-hoped-for concert hall, the old 'Gürzenich' having long been voted inadequate to the needs of the growing population.

DRESDEN.

The Court Opera has accepted for performance a new 'musical tragedy' of Herr Max Schillings, one of the foremost living composers of Germany. The work is entitled 'Moloch,' and based, by Emil Gerhäuser, on the Drama-Fragment left by the poet Hebbel.

DETMOULD.

A new opera, 'The Judge of Zalamea,' by Georg Jarno, has been successfully produced here.

DUISBURG.

The sixth annual meeting of Evangelical organists of the Rhineland and Westphalia was held in the beautiful Salvator Church. The programme of the festival concert included works by the old masters—Johann Pachelbel, Dietrich Buxtehude and J. S. Bach—and by the ultra-modern Max Reger. The last-named composer is never absent from programmes of these and similar important functions, and the juxtaposition of his ripest works with those of the great Johann Sebastian never fails to give occasion for interesting and stimulating comparisons and discussions. Herr Musikdirektor Wilhelm Kipp, of Bochum, played the G minor Toccata and two Choralvorspiele by Pachelbel, while Herr Gustav Beckmann, of Essen, chose Buxtehude's Passacaglia and the unprecedentedly difficult Symphonic Fantasia and Fugue by Reger. Fräulein Emmy Grosse-Weischede sang two airs for contralto voice, organ and violin, by Bach—'Jesus nacht mich geistlich reich' and 'Ich will doch wohl Rosen brechen,' and Herr Konzertmeister Paul Lehmann played the Sonata in A for violin solo (from Op. 42) by Reger.

DÜSSELDORF.

At the sixth subscription concert, on February 15, of the Städtischemusikverein, conducted by Prof. Julius Butts, a new ballade, 'Lenore,' for soprano, contralto and baritone soli, chorus and orchestra, by a Dutch composer, Otto Lies, was produced and very favourably received. At the subsequent concert (on March 8) a new symphonic fantasia, 'Sardanapal,' by G. Kramm, was brought to a first hearing; while at the final concert of his season (April 5) Prof. Butts, who is one of the most eclectic and enterprising conductors of Germany, will give Elgar's 'Apostles' for the first time in the charming 'Rhine-Athens,' as Düsseldorfers love to call their town.

ESSEN-ON-THE-RUHR.

At this year's Tonkünstler Versammlung—to be held here from May 24 to 27—Gustav Mahler's latest Symphony, No. 6, is to be produced. The work will possess at least one claim to distinction, in that, as it is said to occupy two hours in performance, it will most likely be unique as regards length. May it not be found wanting in the other 'dimensions'—breadth and depth!

HEIDELBERG.

An unique performance of Bach's 'St. Matthew' Passion was given at the last subscription concert of the Bach Society, under Prof. Philip Wolfrum. The great work was presented without a single omission, the two parts being separated by an interval of two hours. Prof. Wolfrum's unusual arrangements for seating the executives—including the sinking of the orchestra in Bayreuth style (the new local concert hall is provided with movable platforms)—helped to produce the mystic 'atmosphere' in which the 'Passion' revealed its sublime beauties to the astonished and deeply-moved audience. Verily, verily, Bach's works are more and more becoming the music of the future in Germany.

LEIPZIG.

Eugen d'Albert scored an emphatic success at the first performance here of his delightful musical comedy 'Flauto solo,' under Arthur Nikisch, at the new theatre on February 23. The gifted composer was called before the curtain a dozen times.

LISBON.

A series of concerts was announced to take place at the Theatre San Carlo between March 18 and April 10, at which 'Moses' and 'The Resurrection,' by Dom Lorenzo Perosi, and 'Isaiah' and 'St. Agnes,' by Luigi Mancinelli, were to be performed. Both composers were advertised to conduct their respective works.

MONTE CARLO.

M. Saint-Saëns's new opera 'L'ancêtre,' was produced here on February 24 and enthusiastically received by an audience which filled the theatre. The libretto is by M. Augé de Lassus, the author of the same composer's opera

'Phryné,' at whose suggestion M. Saint-Saëns last year undertook a journey through Corsica. The present work is the outcome of his impressions of the land of the 'Vendetta,' and, needless to say, it is this Corsican curse of revenge by bloody deeds which forms the foundation of the story. That the score contains a 'Vocero,' like Sir Alexander Mackenzie's 'Colomba,' also goes without saying; it forms the chief number of the second act. There are beautiful pieces in each of the three acts—solos, duets, choruses, instrumental movements, &c.; and a great duet between the lovers, breathing hope and joy, and working up to a splendid orchestral climax, concludes the opera. The performance, under M. Léon Jehin, was first-rate, the soloists, Mesdames Litvinne, Geraldine Farrar, and Charbonel, and Messrs. Rousselière, Renaud and Lequien, orchestra and chorus being of all-round excellence.

MUNICH.

The programme for this year's Mozart and Wagner Festival performances has now been definitely fixed as follows: 'Don Giovanni' (August 2 and 8), 'Figaro' (August 4 and 10), and 'Cosi fan tutte' (August 6 and 12). The Wagner cycle begins with 'Die Meistersinger' (August 13), the remaining representations of this work taking place on August 16, 25, and 28, and September 6. 'Tannhäuser' is announced for August 14, 26, and September 7, while the two cycles of 'The Nibelung's Ring' are to be unrolled on August 18, 19, 21 and 22, and August 31, September 1, 3 and 4. Amongst the artists engaged are Mesdames Schumann-Heink, Thila Plaichinger, Charlotte Huhn, Ernesta Delsarta, Berta Morena, &c., and Messrs. Van Rooy, Ernst Kraus, Karl Burrian, Heinrich Knote, &c. Messrs. Felix Mottl and Franz Fischer will conduct the performances.

NICE.

'Sanga' is the title of Mr. Isidor de Lara's new three-act opera, produced here on February 21. The work, which is dedicated to the Princess Alice of Monaco, was very favourably received, and is generally considered a further step toward the high goal which the composer of 'The Garden of Sleep' and other sentimental English ballads has lately set himself. Amongst the numbers which made the greatest impression at the first performance were the very effective *Finale* to Act I, a 'Song of the Seed'—enthusiastically encored; the symphonic prelude to Act II, built on an impressive leitmotif typifying the mighty mountains in which the drama is placed; and an elaborate dramatic monologue for Sanga, filling the whole of Act II. The third Act is less successful, and, like the conclusions of so many works by even great masters, suggests a certain degree of exhaustion in the composer's creative force.

PARIS.

An important new orchestral work by M. Vincent d'Indy, entitled 'Jour d'été à la Montagne,' was produced at the Colonne Concert of February 18 and well received. It is in three sections, devoted respectively to morning, noon and evening, and seems to be intended to reproduce in tones the impressions created by the contemplation of nature in the mountains. A connection between the first and third sections is formed by their chief themes, that typifying 'Evening' being an inversion of the 'Morning' theme.—At the Lamoureux concert of the same date a symphonic poem by M. J. Jemain (a pupil of César Franck), entitled 'Recits de guerre et d'amour,' made a very favourable impression. At the following concert, on February 25, M. Claude Debussy's 'Nocturnes,' for orchestra, gave rise to a display of violent dissent by a large section of the audience when the others ventured to applaud the strange work.—Yet another new symphonic poem, 'L'Angelus,' was introduced to the frequenters of the Colonne concerts on March 4, and received with marked favour. Its composer is M. Emile Trépard.

PARMA.

'Benvenuto Cellini' is the title of a new opera successfully produced here on February 21, and Angelo Tubis the name of the young composer who, greatly daring, has ventured to choose a subject which has already been touched by the master hand of Hector Berlioz.

'Raffaello' (Gisberto) The 'hero' great Italian 'enno'

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PERUGIA.

'Raffaello,' a new opera in three acts, by a new composer, (Gisberto di Lunghi, was produced here on February 8. The 'hero' of the work, it is perhaps needless to say, is the great Italian painter. As usual, the local papers speak of an 'enormous success.'

PRESSBURG.

Count Géza Zichy's new three-act opera 'Nemo,' produced here on February 15, forms the second part of a Rákóczy-trilogy, and has the nameless author (hence the title 'Nemo') of the words of the Rákóczy march for its 'hero.' The music shows many and pronounced national characteristics, as was to be expected in the work of a Hungarian composer dealing with such a 'national' subject.

ST. PETERSBURG.

A monument to Michael Glinka, founder of the Russian School of Music, was unveiled with great pomp and circumstance on February 16, the Grand-duke Constantine delivering the inaugural address. The monument stands on the open space in front of the Imperial Marie Theatre.

WEIMAR.

A new humorous orchestral work, entitled 'Allotria—a carnevalistic-mood picture in the form of an overture'—by Carl Rorich, was produced at the fourth subscription concert of the Grand Ducal Court Orchestra. This very merry work—'Allotria' might be translated 'tomfoolery'—which is based on bright themes, and cleverly suggests the boisterous *air de cívère* of a Continental carnival, came as a welcome change from the depressing pessimism so prevalent in modern music, and the composer's success was great in proportion.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society came to a close on March 9, when a very complete concert performance of Wagner's 'Tannhäuser' was given. The soloists were Miss Lilian Coombes, Miss Ethel Cadman, and Messrs. E. C. Hedmont, Lewys James and Robert Radford, all thoroughly well qualified artists. The chorus work had been most carefully prepared by Dr. Koeller, and the difficult music was sung with much accuracy and spirit. The concert gave very general satisfaction.

The recent Queen's College Chamber Concert was unambitious but interesting. Miss W. Barnett played the Introduction and *Adagio religioso* from a Violin concerto of Vieuxtemps. Dr. Walker played Schumann's 'Kinderscenen,' and both joined Mr. W. Warburton (a pupil of Herr Fuchs, Manchester) in Brahms's Trio (Op. 40).

The Belfast City Choral Society's second concert took place on March 16 (Mr. Derrick-Large conductor). The principal attraction was the Meister Glee Singers, and minor pieces for the chorus and orchestra were also given.

The Cecilian Ladies' Choir (conductor Mr. F. J. Moffett) gave their annual concert on March 20. No large work was attempted, but a good selection of part-songs was diversified by songs by Miss K. Warwick, and some violoncello solos were cleverly played by Miss Carrodus Taylor.

A series of three subscription chamber concerts, under the direction of Mr. Percy Sharran, has recently been given in the Village Hall, Sundridge, Kent, with such success that we are glad to hear another series is being arranged for next autumn. A correspondent, who is well qualified to report on the matter, writes: 'The concerts have been most successful, with audiences ever increasing in numbers and enthusiasm, the latter being proved by their braving most terrible weather to attend from long distances. It was the first time anything of the kind had been tried in the neighbourhood, and the attempt is very encouraging.' May similar success attend further efforts in the same direction.

The musical competition festival held at Carlisle, February 20 to 22, attracted a large number of competitors. The choirs combined under Mr. Sydney Nicholson to perform Stanford's 'Phaudrig Crohoore,' and Mr. Tertius Noble adjudicated.

At the meeting of the Musical Association held on March 20, the Rev. G. R. Woodward, M.A., read a paper on 'German Hymnody, from the 12th to the middle of the 17th century.' The following is a synopsis of the paper:

Sources: Old Liturgical Hymn Melodies.—Volkslieder.—Minne and Meistersingers.—Foreign Element. Characteristics: Tonality.—Irregular Rhythm.—Peculiar Metres. Authors: Of the Words and Melodies.—Harmonies and Settings. Influence and popularity of the German Choral.—Causes of Decline (from circa 1660).—Practical considerations.

Illustrations were sung by the Choir of Gray's Inn.

Sir George Martin, Dr. Markham Lee and Mr. Percy Godfrey, the appointed adjudicators by the Worshipful Company of Musicians, have awarded *The Gentlewoman* £25 prize for an original orchestral composition to Miss Marian Arkwright, Mus. Bac., for a composition entitled 'The winds of the world.' The adjudicators specially commended Miss Edith Swebstone, Miss Emma Lomax, Miss Susie Spain-Dunk, and Miss Adelaide Thomas, Mus. Bac. Among the twenty-eight competitors was one residing at Montreal, Canada, and also a blind girl.

At Preston, the third competition musical festival was held from February 22 to 24. Many choirs of the best kind came from surrounding districts. The Southport Choir (Mr. W. Tattersall), the Blackpool Female voice section of the Madrigal Society (Mr. H. Whittaker), and the Manchester Orpheus (Mr. Nesbitt), all gained first-prizes in their respective sections. Dr. A. H. Mann and Mr. Dan Price were the adjudicators.

The following awards have been made at the Royal Academy of Music: The Macfarren Scholarship, *Composition*, to Montague F. Phillips (London); The 'R.A.M. Club' Prize, *Composition*, to Eleanor C. Rudall (London); The Battison Haynes Prize, *Composition*, to Ralph Letts (Woodstock); The Goldberg Prize, *Baritones and Basses*, to Percival F. Driver (Leicester); The Sterndale Bennett Prize to Marjorie Middleton Wigley (Simla, India), Myra Hess being highly commended.

The final competition for Free Open Scholarships at the Royal College of Music resulted in the election of the following candidates:

Pianoforte ..	Adam, Marjorie S. ..	Farnborough.
" ..	Lewis, Idris ..	Swansea.
Singing ..	Kershaw, Dorothea H. ..	Kensington.
" ..	Peach, May A. ..	Sydney, N.S.W.
" ..	Welster, Frank J. ..	Exmouth.
" ..	Wynn, Arthur H. ..	Painswick, Glos.
Organ ..	Guest, Edmund L. ..	London.
" ..	Thatcher, Reginald S. ..	Bristol.
Violin ..	Motto, Juliet ..	London.
" ..	Levine, Philip ..	Edinburgh.
Violoncello ..	Pickett, Harold W. ..	Brighton.
Double-Bass ..	Craft, Eugene J. ..	London.
Flute ..	Murchie, Robert ..	Greenock.
Horn ..	Stephens, Frederick T. ..	Bristol.
Trombone ..	Garvin, Edward T. ..	London.

Country and Colonial News.

BRIEFLY SUMMARIZED.

ABERDEEN.—The feature of the concert by the Rosemount Parish Church choir on March 16, was a most satisfactory rendering of Coleridge-Taylor's cantata 'The death of Minnehaha.' A small orchestra, led by Mr. J. M. Riach, with Mr. P. Kirby at the pianoforte, played the accompaniments, and the solos were sung by Miss Nellie Millar and Mr. Lewis Middleton. Mr. Alec Hendry conducted.

ASHTON-UNDER-LYNE.—Mr. Albert Fairbairn's third subscription concert was held in the Town Hall on February 27, when Mendelssohn's 'Walpurgis Night' and a miscellaneous selection were performed. The latter included the part-songs 'Oh, death, thou art the tranquil night' (Cornelius), 'O happyeyes' (Elgar), and 'Give a rouse,'

all of which were excellently rendered by the choir, who likewise sang the choruses in Mendelssohn's cantata with great spirit. The solo vocalists were Miss Mabel Braine, Mr. Charles Saunders and Mr. Charles Bennett. Mr. Fairbairn, who is to be congratulated upon doing good work in the cause of music in this locality, conducted.

BEDFORD.—The Musical Society's concert on February 20 included Stanford's 'Sea Songs,' Dr. Harding's dramatic cantata 'Mucius Scaevola,' and German's Welsh Rhapsody. Under Dr. Harding's direction both chorus and orchestra did their work excellently. Mr. Charles Saunders and Mr. William Higley were the solo vocalists.

BOURNEMOUTH.—At the classical concert on March 5 at the Winter Gardens, a new Symphony in E flat, by Mr. William H. Speer, was played for the first time. Laid out in the regulation four movements, it is an able and pleasing work. The programme included Beethoven's 'Leonora' overture No. 3, and the ballet music from the opera of 'Henry VIII.,' by Saint-Saëns. Mr. Dan Godfrey conducted.

CHATBURN.—The newly-formed Chatburn and Downham Choral Society gave their first concert on March 19. The first part of the programme was miscellaneous, and included Dr. Challinor's setting of Tennyson's 'Break, break.' The second part consisted of Elgar's choral ballad 'The banner of St. George,' Mrs. R. C. Assheton taking the solo. The choir acquitted themselves admirably, their tone and phrasing being excellent. Miss Wheeler accompanied, and Mr. F. H. Wood conducted.

COLCHESTER.—Mendelssohn's 'Hymn of Praise' and Schubert's 'Unfinished Symphony' were rendered in St. James's Church on March 15. The choir of the church sustained the vocal portion admirably, and the Band of the King's Own Scottish Borderers, under the conductorship of Mr. A. J. Wilson, played the instrumental portions. Mr. Charles Wood, organist and choirmaster of the church, presided at the organ.

DUMFRIES.—The Annual Concert of the Dumfries and Maxwelltown Choral Society took place in the Mechanics' Hall on March 14, when Coleridge-Taylor's 'Scenes from Hiawatha' was performed. The choir gave evidence of careful training by their conductor, Mr. Law Starkey, and displayed excellent tone and expression. They were supported by an efficient local orchestra augmented by members of Mr. W. H. Cole's Glasgow Orchestra. The solo music was, needless to say, admirably sung by Madame Ella Russell, Mr. Alfred Heather and Mr. Charles Tree.

EAGLESCLIFFE.—The Eaglescliffe and District Vocal Society gave its first concert in the Assembly Hall on March 16, when the members gave spirited renderings of Caldicott's 'With horse and hound,' Fanning's 'Song of the Vikings,' Pinsuti's 'We'll gaily sing and play,' and the Bridal Chorus from Cowen's 'Rose Maiden.' The ladies of the choir were also heard in 'Ye banks and braes' and the male voices in 'The three chafers.' Miss Elsie McDermid, Miss Sara James and Mr. S. Hempsall were the solo vocalists, and the Mills-Francis String Quartet also assisted. At the close of the concert Mrs. Whatford, who conducted, and had ably trained the choir, was presented with a purse of gold and an illuminated address, as a token of appreciation by the members.

GUERNSEY.—The annual concerts of the Guille-Allès Choral and Orchestral Associations took place on March 6 and 7. On the first evening Elgar's 'King Olaf' was performed. This fine work had been studied with great enthusiasm by both band and chorus, and was extremely popular with the audience. A good performance of 'Elijah' was given on the second night. Miss Maud Birt, Madame Edith Hands, Mr. Henry Beaumont and Mr. Harry Death proved most efficient soloists. The concerts were, as usual, conducted by Mr. John David, and the accompaniments were played by Mrs. John Gardner.

HADLEY (Shropshire).—A performance of Coleridge-Taylor's 'Hiawatha's Wedding Feast' was given on March 9 by the recently-established Philharmonic Society, and the performance of the choir and orchestra (led by

Mr. T. E. Clarke) was in every respect satisfactory. The second part included the 'Three Dances' from German's 'Henry VIII.' music, 'There is music by the river' (Pinsuti) and 'The miller's wooing' (Fanning). The principal soloists were Miss H. Molineaux, Mr. D. Ellis, Mr. E. Jones, Mr. T. E. Clarke (violin) and Miss Trevor (pianoforte). Mr. J. Clarke conducted.

LOUGHTON.—The Choral Society gave a performance of Mr. J. H. Adams's cantata 'King Conor' in the Lopping Hall on February 26. A miscellaneous selection included the Pianoforte concerto of Saint-Saëns in G minor (solo, Miss Ethel Mercer). Mr. Henry Riding conducted.

MADELEY.—The Choral Society gave a successful performance of 'St. Paul' on February 26, in the Anstice Memorial Institute, with a band and chorus of over one hundred performers. The principal vocalists were Miss Christine Bywater, Miss Clara Robson, Mr. Charles Saunders and Mr. W. D. Ineson. The singing of the choir was excellent, and Mr. James Smart (Newport) conducted.

MAIDENHEAD.—The Philharmonic Society's programme, given at the Town Hall on February 27, included Coleridge-Taylor's 'Death of Minnehaha,' the solos being sung by Miss Emily Shepherd and Mr. Eaton Cooper. Mr. A. E. Baker conducted.

MALVERN LINK.—The chief attraction of the Musical Society's concert in the Church Institute on February 22 was Elgar's cantata 'The Black Knight,' which was performed for the first time in Malvern, and of which a spirited rendering was given by both choir and orchestra. Mr. E. Harvey conducted.

MATLOCK BANK.—The Matlock and District Choral Union brought a successful season to a close on February 27 in the Victoria Hall, when the first part of their programme consisted of Elgar's 'Banner of St. George.' The choir were assisted by the members of the Matlock Amateur Orchestral Society, and the combined forces, numbering ninety performers, were responsible for an extremely creditable performance. The solo vocalist was Miss May Eaves, and Mr. Carl Ashover conducted.

MERTHYR TYDFIL.—The Merthyr and Dowlais Philharmonic Society gave a performance of Elgar's 'King Olaf' on February 22. This was the first time a work of Elgar's had been done in the district, and it was most gratifying to the Society to note the great appreciation of the cantata by the audience. The choir gave a spirited rendering of the choral music, and the solo parts were sung by Miss Ida Kahn, Mr. William Wild, and Mr. Charles Knowles. A full orchestra selected from Merthyr, Cardiff and Swansea accompanied, and Mr. Harry Evans conducted.

MONMOUTH.—The Monmouthshire Musical Society gave two performances of 'St. Paul' in the Rolls Hall on the evening of the 14th and afternoon of the 15th of March. The choir sang with much intelligence, and both they and the orchestra entered fully into the spirit of the work. The soloists were Madame Siviter, Miss Reid, Mr. Ripley Evans and Mr. Bishop, Mr. Seaton joining in the duet for two basses and in the final quartet. Mr. F. A. Chapple was the organist, and Mr. C. H. Payne conducted.

NEWPORT (MON.).—The Choral Society performed Franco Leoni's cantata 'The gate of life' in the Tredegar Hall on March 22; the work received a sympathetic rendering by the choir and orchestra. The solo vocalists were Madame Alice Esty, Mr. Hamilton Earle and Mr. Gwilym Richards. Mr. Arthur E. Sims conducted.

SCUNTHORPE.—The silver jubilee of the Scunthorpe Choral Society took place in the Public Hall on February 20 and 21. During the twenty-five years of the Society's existence the Rev. E. Mitford Weigall has been president, and, for the first eight years, was conductor. A particularly good performance of the 'Messiah' was given on the first date, the solo vocalists being Miss Perceval Allen, Miss Edith Clegg, Mr. Fred Fallas and Mr. Joseph Lycett. At the second concert the choir achieved considerable success in Parry's 'Blest pair of sirens,' while the orchestra, chiefly local, gave an excellent rendering of German's 'Henry VIII.' music and the overture to 'Carmen.' The same vocalists appeared, and Mr. F. Nicholson conducted.

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WELLS.—The Wells Musical Association gave successful performances of Parry's 'Pied Piper' and Stanford's 'Revenge' at their concert on February 27. The choir sang the former work with that enthusiasm which Parry's music always excites, and acquitted themselves admirably; the orchestra, too, though small, did their work in an efficient manner. Equally commendable was the rendering of Stanford's 'Revenge,' in which the choir quite excelled themselves. The soloists in the 'Pied Piper' were Mr. Partridge and Mr. S. Spurrell Groom, and the Rev. Dr. J. H. Davis, Cathedral organist, conducted.

WORTHING.—The Choral Society gave their annual concert on March 14, when Mendelssohn's 'St. Paul' was performed. The chorus were very good in attack and precision, the result of careful training by the conductor, Mr. F. D. Carnall. The solo vocalists were Madame Emily Squire, Miss Phyllis Lett, Mr. Charles Saunders and Mr. Ivor Foster.

Answers to Correspondents.

E. V. S.—Your question is as novel as it is difficult to answer: 'Can you give any quotation in which P.M. (peculiar metre) is used as an abbreviation?' We are afraid we can only say 'No'; but it would be interesting to know who first used this and similar abbreviations in hymn-tune collections. We can trace them back to the 'Psalm Singer's Companion' of Abraham Milner (1751), who therein uses S.M., C.M., L.M. and P.M. On the other hand, Christopher Smart, in his 'Psalms of David' (1765), issued fourteen years later, uses figures only—8, 6, 8, 6; 8, 8, 8, 8, &c. There are many similar things in music of which the origin and earliest uses are little known, and concerning which books of reference, and even histories, &c., are provokingly silent.

E. A. H. C.—Although we have already answered your question (asked by another reader) in a previous issue, we gladly do so again. In Grieg's 'Holberg Suite,' the relative values of the metronomic indications are as follows:

		Ihlengburg.	Maelzel.
Prelude (minim)	...	92	= 76
Rigaudon	...	144	= 126

The 'Holberg Suite,' for string orchestra, in 'ye olden style,' was composed by Grieg in 1884, when the Scandinavians celebrated the 200th birthday of Ludwig Holberg, the founder of modern Danish literature.

G. A. H.—It is not an easy thing to give 'The six most difficult choral works in existence from the point of view of (1) reading and (2) severity of the strain upon the chorus. But with regard to the physical part of your question, Beethoven's Choral Symphony and Mass in D can certainly be named. And the 'difficult' works would probably include Bach's B minor Mass, Brahms's 'Requiem,' Elgar's 'Dream of Gerontius,' and Weingartner's eight-part choruses—'The house of dreams' and 'The song of the storm'—produced at the Sheffield Musical Festival of 1905.

S. B. A.—We regret that we are unable to say whether any music publisher would purchase and issue your 'Valse' and 'Prayer and Cradle-song.' As to the 'likely figure of their value, it is equally impossible for us to give even an approximation, and we dare not suggest the 'likely firms' that would be eager to acquire those compositions, even though the Valse has been played (from MS.) at several dances in your neighbourhood. Such a practical appreciation of your muse should, however, encourage you.

H. V. T.—The dates you ask for are as follows:—Theodore Dubois, born at Rosney (Marne), August 24, 1837; César Franck, born at Liège, December 10, 1822, died at Paris, November 8, 1890; Alexandre Guilmant, born at Boulogne, March 12, 1837; Théodore Salomé, born at Paris, January 20, 1834, died at St. Germain, July (or August), 1896.

F. L.—For humorous glees and madrigals suitable for a choir of about thirty voices, see: 'You stole my love' (W. Macfarren); 'To the audience' (Clark); 'The blue-bottle's fate' (Ashworth); 'Three children sliding' (Batson); 'A musical joke' (Horsley); 'A chaffer's wedding' (Lewandowski); 'Three merry dwarfs' (Mackenzie) and 'Come, tuneful friends' (Lloyd).

PENDEEN.—Gade has not written any other Trios than Op. 42 and Op. 29 (Novelletten). For Trios of about the same difficulty as Gade's, see those composed by César Franck (four trios), B. Godard (two trios), Sitt, Heubner, Grädener, Frugatta, Kaan, A. Krug, Rheinberger, Rüfer, Smetana, Raff, and Schütt.

A READER.—(1) Schytte's 'Schule des höheren Clavier-spiels, Technische Studien bis zur höchsten Ausbildung' is published complete at 10s., or in three books, each 4s. prices net. (2) Have you seen Franklin Taylor's Pianoforte Studies? They are available in two forms. (3) Yes, you may with confidence use Prof. Prout's book on harmony.

EDINA.—Considering your age, it is absolutely necessary to secure, at all costs, a loose and easy method of voice production; all exertion *must* be wrong. As we do not know anything of your professor, we cannot express an opinion upon the value of his judgment. We hope soon to give a short article on the compass of the contralto voice.

IDOMENEO.—The whereabouts of the prodigy violinist you name is unfortunately unknown to us. No doubt he would be perfectly willing to autographise the portrait of him in your possession. You might perhaps discover his present place of residence by communicating with his concert agent in London (Mr. A. Schulz-Curtius, 44, Piccadilly Circus, W.).

ANJOU.—The professional fees paid to teachers in the 'Pupil Teachers' Centre' which includes candidates for King's Scholarship Examination, vary considerably in different parts of the country, and are fixed by each educational authority.

EDENHALL.—'The Luck of Edenhall' (Uhland's poem, arranged by Hasenclever) has been set to music by Schumann for male voices, soli and chorus and orchestra: it was composed in 1853. The adaptation to English words was made by the late Sir John Stainer.

T. H.—The instrument which 'to all appearance is like a tin funnel and when blown at the neck end produces a musical sound' is unfortunately unknown to us. Does it produce only one sound? and does that one sound resound in its vibrating sweetness?

N. S. K.—You will find the 'Erl-King' information you require in the article 'Schubert's Music in England,' which appeared in THE MUSICAL TIMES of February, 1897. Your other question will be answered next month. Thanks for your suggestion.

STUDENT.—As the new edition of Grove's 'Dictionary of Music and Musicians' is being issued at the rate of one volume per annum, the work will probably be completed by the end of 1908. Messrs. Macmillan are the publishers.

HAVICK.—You will find the principles of the Solesmes method of plain-song embodied in 'A Manual of Plain-Song,' edited by Messrs. H. B. Briggs and W. H. Frere (Novello).

W. C. E.—Your full score of the 'Messiah' is not an original edition, as it bears the name of Preston as the publisher: therefore the copy is not of any special intrinsic value.

QUEBEC.—'The Musical Directory,' published annually by Messrs. Rudall, Carte & Co., gives a list of Musical Societies in Great Britain.

E. W. M.—If you feel uncomfortable about the status of the institution you mention, why not prepare for an examination which has an undoubtedly first-rate reputation? **QUAVER.**—Bell's chord and ledger line manuscript music paper and the Rapid note-head printing pen for manuscript music are to be obtained from Messrs. Metzler.

J. S. M.—You will probably be able to obtain John Burnham's setting of 'Hosanna' from Messrs. Nicholson & Son, 26, Paternoster Square, E.C.

NAUMANN.—Naumann's 'History of Music' may be read with profit. A note-book type of book is Bonavia Hunt's 'History of Music,' published by Messrs. Bell & Co.

W. E. R.—You would find Stainer's 'Harmony' primer quite suited to your purpose.

G. W.—You would obtain all the necessary information by writing to the bandmaster of the regiment.

J. W. D.—We regret to be unable to trace the publisher of the song entitled 'Muleteer's Evening Song.'

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

- A**DAMS, JOSEPH H.—"The little Dutch tile." Song. No. 1, in F. For Baritone. 2s.
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- B**OWEN, HORACE—Magnificat and Nunc dimittis, in B flat. 4d.
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- B**URTON, T. ARTHUR—"The Martinet." Humorous Naval Cantata, for Boys' Voices (Soli and Chorus). Libretto by W. S. GILBERT. 1s.
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- "Trooper's Song." Eight-part Song, for Men's Voices (two choirs). (No. 408. *The Orpheus*.) 3d.
- "The Patriot's vow." Four-part Song, for T.T.B.B. (No. 409. *The Orpheus*.) 6d.
- C**OULDREY, H. R.—Vesper Hymn (No. 2). "Jesu, to Thy care and keeping." 1d.
- D**VOŘÁK, ANTONIN—Requiem Mass. 1st Violin, 3s. 6d.; 2nd Violin, 3s.; Viola, 3s. 6d.; Violoncello and Bass, 5s.
- G**ROVE, GEORGE.—"Beethoven and his nine Symphonies." German translation by MAX HEHEMANN. 5 marks.
- H**ARGITT, CHARLES—"My soul doth long." Sacred Song. For Contralto. 1s. 6d.
- L**AURENT DE RILLÉ—"Gentle peace." Part-Song, for T.T.B.B. (No. 390. *The Orpheus*.) 2d.
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- "Come to the field." Two-part Song. (No. 137. Novello's Octavo Edition of Two-part Songs.) 1½d.
- S**CHOOL MUSIC REVIEW, No. 166, contains the following music in both notations: "Falling snow." Junior Unison Song. By THEO WENDT. "Springtime." Unison Song. By H. DAVAN WETTON. "There was a crooked man." Composed by J. W. ELLIOTT. 1½d.

DURING THE LAST MONTH—continued.

- S**CHOOL SONGS—Edited by W. G. MCNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo; B. Voice Parts only in Tonic Sol-fa Notation. A. B.
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In his preface to the revised edition of the Handbook of Examinations in Music issued in 1898 the author was indebted to the kindness of Sir L. J. Gram, Bart., B.A., Professor Niecks, Mus. Doc., E. J. Chadfield, Esq., and C. K. Hodgson, Esq., B.A., for the use of the Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper for candidates in practical subjects for the Professional Grade Examinations of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors. In the 1901 edition he was, through the kindness of Dr. Henry Hiles, enabled to include the Mus. Doc. Papers of the Victoria University, and now, with the issue of the fifth edition of the work, he again desires to express his most sincere obligations to E. J. Chadfield, Esq., for permission to use a selection of the papers of the revised scheme of Local Examination of the Incorporated Society of Musicians; to F. W. Renaut, Esq., for the use of the new paper on Form and Pupil Treatment required of all candidates for the L.R.A.M. Diploma in Pianoforte Playing; to Dr. E. H. Turpin for the use of the new Rudiments of Music paper, and those set on the Art of Teaching for the Higher Theoretical and Practical Examinations of Trinity College (London); and to Dr. H. Frank Heath for permission to give some information regarding the new University of London Examination Scheme.

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Allegro (♩=80)
f energico.

poco meno.
p dolce

Art thou poor, yet hast thou golden slumbers? O sweet con_tent,
p poco meno.

Art thou poor, yet hast thou golden slumbers? O sweet con_tent,
p poco meno.

Art thou poor, yet hast thou golden slumbers? O sweet con_tent,
p poco meno.

Art thou poor, yet hast thou golden slumbers? O sweet con_tent,
p poco meno.

f a tempo.

O sweet con_tent! Art thou rich, yet is thy mind per_plexèd?

f a tempo.

O sweet con_tent! Art thou rich, yet is thy mind per_plexèd?

f a tempo.

O sweet con_tent! Art thou rich, yet is thy mind per_plexèd?

f a tempo.

O sweet con_tent! Art thou rich, yet is thy mind per_plexèd?

a tempo.

Accompaniment for rehearsal only.

p poco meno. *p a tempo.*

O punish_ment, O punishment! Dost thou laugh to see how fools are

p poco meno. *p a tempo.*

O punish_ment, O punishment! Dost thou laugh to see how fools are

p poco meno. *p a tempo.*

O punish_ment, O..... punishment! Dost thou laugh to see how fools are

p poco meno. *p a tempo.*

O punish_ment, O punishment! Dost thou laugh to see how fools are

poco meno. *a tempo.*

cres. *pp*

vexèd To add to golden numbers golden num_bers. O sweet con_tent, O

cres. *pp*

vexèd To add to golden numbers golden num_bers. O sweet con_tent, O

cres. *pp*

vexèd To add to golden numbers golden num_bers. O sweet con_tent,...

cres. *pp*

vexèd To add to golden numbers golden num_bers. O sweet con_tent, O

cres. *rit.* *p a tempo.*

sweet, O sweet, O sweet con_tent!..

cres. *rit.* *p a tempo.* *ff* *mf*

sweet, O sweet, O sweet con_tent!.. Work a_pace, work a_pace, work a_pace

cres. *rit.* *p a tempo.* *ff* *mf*

... O sweet, O sweet, O sweet con_tent!.. Work a_pace, work a_pace, work a_pace

cres. *rit.* *p a tempo.*

sweet. O sweet, O sweet con - - tent!..

rit. *a tempo.*

legato.
p Ho - - - nest la - - - bour

p - pace, work a - pace, Ho - - - nest la - - - bour

p - pace, work a - pace, Ho - - - nest la - - - bour

mf Work a - pace, work a - pace, work a - pace, work a - pace, work a -

cres. bears a love - ly face, Ho - - - nest la - - - bour

cres. bears a love - ly face, Ho - - - nest la - - - bour

cres. bears a love - ly face, Ho - - - nest la - - - bour

mf - pace work apace, work a - pace, Work a - pace, work apace, work a - pace, work apace, work a -

p *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then

p *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then

p *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then

p *animando.* - pace, work a - pace, work a - pace, Then hey, non - ny, nonny, Then

piu animando.

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

f *piu animando.*

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

f *piu animando.*

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

f *piu animando.*

hey, non - ny nonny, Then hey nonny nonny nonny, nonny nonny

ff *f* *pp*

nonny, nonny nonny ho, nonny nonny nonny nonny, hey nonny ho, nonny nonny nonny

ff *f* *pp*

nonny, nonny nonny ho, hey nonny ho,

ff *f* *pp*

nonny, nonny nonny ho, hey nonny ho,

ff *f* *pp*

nonny, nonny nonny ho, hey nonny ho,

pp *f* *mo tempo.*

nonny, hey nonny ho! Canst drink the waters

pp *f* *mo tempo.*

hey nonny ho! Canst drink the waters

pp *f* *mo tempo.*

hey nonny ho! Canst drink the waters of the

pp *f* *mo tempo.*

hey nonny ho! Canst drink the waters of the

Poor or rich.

5

p poco meno.
of the crisped spring! 0 sweet con_tent, 0 sweet con_
p poco meno.
of the crisped spring! 0 sweet con_tent, 0 sweet con_
p poco meno.
cris - - - ped spring! 0 sweet con_tent, 0 sweet con_
p poco meno.
cris - - - ped spring! 0 sweet content, sweet con_
poco meno.
f a tempo.
- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!
f a tempo.
- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!
a tempo. f
- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!
a tempo.
- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!
a tempo.
p poco meno. 0 punish_ment, 0 punishment. Then he that patient_ly Wants burden
p poco meno. 0 punish_ment, 0 punishment. Then he that patient_ly Wants burden
p poco meno. 0 punish_ment, 0 punishment. Then he that patient_ly Wants burden
p poco meno. 0 punish_ment, 0 punishment. Then he that patient_ly Wants burden
poco meno. *a tempo.*

più animando.

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

più animando.

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

più animando.

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

più animando.

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

ho, nonny nonny nonny nonny, hey nonny ho, nonny nonny nonny nonny, hey nonny

ho, hey nonny ho, hey nonny

ho, hey nonny ho, hey nonny

ho, hey nonny ho, hey nonny

pp sempre a tempo.

ho! Hey nonny nonny, ho!

pp sempre a tempo.

ho! Hey nonny nonny, ho!

pp sempre a tempo.

ho! Hey nonny nonny, ho!

pp sempre a tempo.

ho! nonny nonny ho!

ho! nonny nonny ho!

ical Times,

EXTRA SUPPLEMENT.

April 1, 1906.

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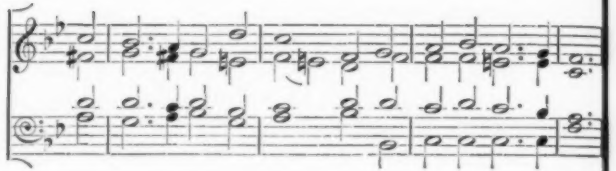
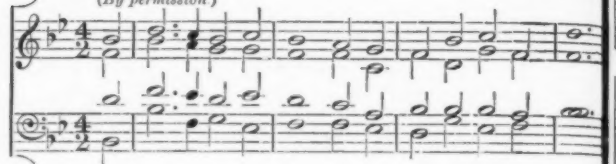
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Uprouse ye, Christian people.

HYMN FOR ST. GEORGE'S DAY.

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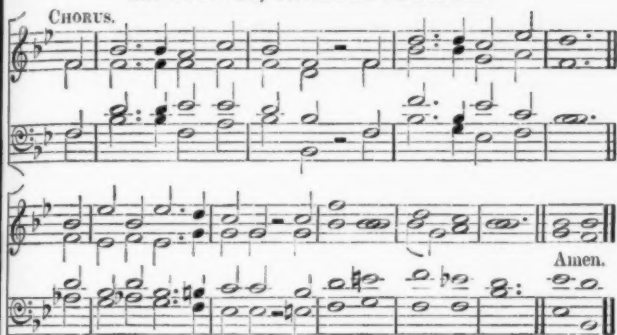
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(2)

UPROUSE YE, CHRISTIAN PEOPLE.

CHORUS.



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1.

UPROUSE ye, Christian people, who boast St. George to-day :
Arise, gird on your harness : go forth, tread down and slay !
Ye may not cease from battle, ye shall not sheathe the sword,
But cry "St. George for England, and England for the Lord !"

CHORUS.—We will not cease from battle : we will not sheathe
the sword :

"St. George, St. George for England, and England
for the Lord !"

2.

Is this a day for dalliance, is this a time for sleep,
When Lust and Sloth and Mammon their reign of terror keep ?
Bring forth the sign of triumph that alway hath sufficed,
On shield of purest whiteness the blood-red Cross of Christ.

CHORUS.—We will not cease, &c.

3.

O Thou Whose Name of splendour is writ upon Thy side,
Who conquering and to conquer before Thy hosts dost ride,
True Lord of Christian knighthood, true King of chivalry,
Thou in Thy saints art glorious : in them we follow Thee.

CHORUS.—We will not cease, &c.

4.

We too with Heaven's armies, we with St. George this day,
Would seek and smite the Dragon, nor falter in the fray
Till heart and hearth and nation acclaim with one accord
"St. George, St. George for England, and England for the Lord !"

CHORUS.—We will not cease, &c. Amen.

(3)

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